# THE MUSIC OF INDIA

MEGHA RĀGA

# THE MUSIC OF INDIA

A POPULAR HANDBOOK OF HINDUSTANI MUSIC

BY

**SHRIPADA BANDOYPADHYAYA**
Principal, Bharatiya Sangeet Vidyalaya, Delhi.

●

Foreword by P. B. Joshi
Member of the Senate,
Bhatkande University of Music

*With 25 Half-Tone Plates (Including 23 Reproductions of Indian Miniature Paintings Depicting Ragas and Raginis) and 30 Line Drawings of Musical Instruments*

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## FOREWORD TO FIRST EDITION

Mr. Shripada Bandoypadhyaya has asked me to write a foreword for his forthcoming book on the "Principles of Indian Music" and I have great pleasure in doing so.

Mr. Bandoypadhyaya is one of the known *alumni* of the Marris College of Hindusthani Music, Lucknow, and is already known to the music loving public through his two excellent books on Sitar Playing (Sitar Marga).

In the present volume Mr. Bandoypadhyaya undertakes to explain in simple language the theory of the present day Hindusthani Music. A perusal of the manuscript makes me feel that the author has been quite successful in his undertaking, and I have every hope that this book will find a ready market and prove useful to students in need of a correct and easy guide to the theory of Hindusthani Music.

P. B. JOSHI, M.A., B.SC., P.E.S.,
Rai Sahib,
MEMBER OF THE SENATE,
BHATKHANDE UNIVERSITY OF MUSIC.

## PREFACE

Numerous books, in different languages, are available nowadays on Indian Music, but none of them meet the common want of a beginner or one who is particularly keen about the principles of the present system of Indian Music and wants to have a clear idea of it leaving behind the old legends which are full of controversies.

This little book has only been compiled for the spread of the art of Music among the educated people, who can hardly devote much time for acquiring practical knowledge but are interested in the theory of the art of "Hindusthani Music". It deals only with the theoretical portion of the present system known as the "Hindusthani Sangeet Padhati". It provides general information regarding the basic principles, construction and gradual developments, which I believe is enough for tyros. If it succeeds in creating in them a desire for the detailed study of Music, which is supposed to be the finest of fine arts, nothing will give me greater pleasure.

I am indebted to many friends for kind suggestions, particularly to Rai Sahib P. B.

Joshi, M.A., B.Sc., Head Master, Government High School, Ajmer; Prof. S. N. Bhattacharya, M.A., Benares Hindu University; Prof. S. C. Pal, M.A., B.T., Vice Principal, Birla College, Pilani; Sjt. Shanti Dave Ghosh, Shantiniketan and Mr. P. Sambamoorty, President, Faculty of Fine Arts, University of Madras.

SHRIPADA BANDOYPADHYAYA.

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FIRST CHAPTER

## BASIC PRINCIPLES AND SYSTEM OF THATA

*Music*—"Sangeet" is a technical term used for vocal and instrumental music along with the art of dancing. These three fine arts are closely connected with one another in such a way that it is almost impossible to separate them. Still each has its own special character based on tune and rhythm.

Vocal and instrumental music affects the brain through the ears, whereas dancing appeals to the eye as well. The former first pleases the ears, then removes the worries of mind and then stimulates and refreshes the brain with its sweet concord. But the art of dancing encourages and inspires man with its wonderful rhythmic poses. Rhythm and melody find their way direct to the secret recesses of the soul and, divinity excepted, there is no other science than these fine arts which can make man milder, gentler, better-behaved and more reasonable. Music especially is the most valuable means of up-bringing the young; it eliminates wilfulness, impropriety and coarseness from human thought and action. It adds, on the other hand firmness, moderation and harmony to the

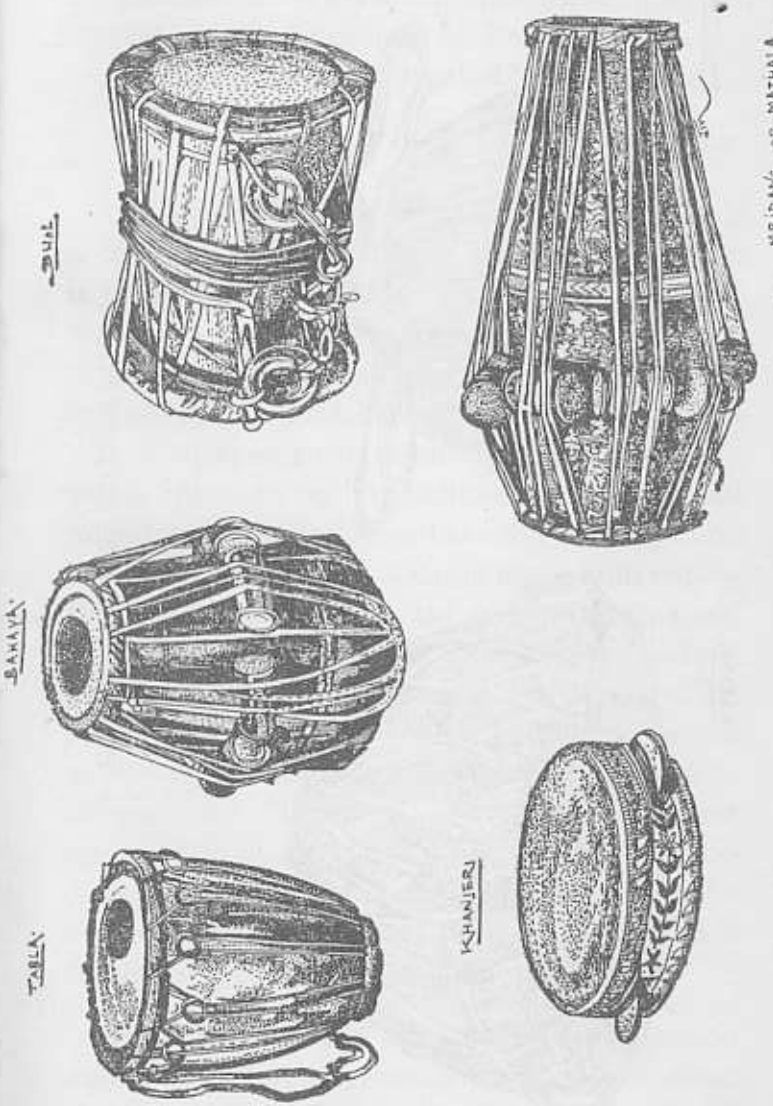
character and leads ultimately to happiness. Appreciation of this quality by the ancient authors is found in one of the oldest treatises:—

गीयते प्रीयते देवः सर्वज्ञः पार्वतीपतिः ।
गोपीपति रनन्तोऽपि वंशध्वनिवशंगतः ॥
सामगीतिरतो ब्रह्मा वीणासक्ता सरस्वती ।
किमन्येयक्षगन्धर्वदेवदानवमानवाः ॥

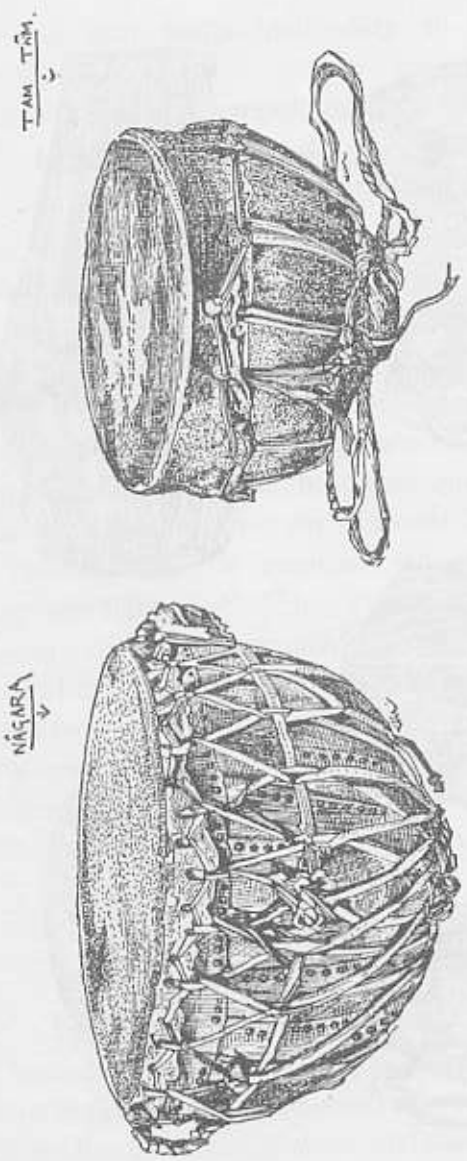
The art of dancing acts on the health through physical exercises in different forms, known as acting, gesticulating, and posing—whereas the art of vocal and instrumental music strengthens mind through concentration of will-force through the medium of sweet and beautiful combination of musical notes known as tunes or "Ragas." The effect of tunes or "Ragas" on animals specially on snakes, rhinoceros, hippopotamus, elephants, camels and horses is no less than on man. The attitude of the great souls of the East and West towards those who are without music in them, is very well expressed in the following quotations :—

साहित्यसंगीतकलाविहीनः
साक्षात्पशुः पुच्छविषाणहीनः ।
तृणं न खादन्नपि जीवमानः
तद्भागधेयं परमं पशूनाम् ॥

" The man that hath no music in himself,
Nor is moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;




INDIAN PERCUSSION INSTRUMENTS—1




INDIAN PERCUSSION INSTRUMENTS—2



The motions of his spirit are dull as night,
And his affections dark as Erebus ;
Let no such man be trusted."

—SHAKESPEARE.

It is evidently true that the sense of music is a common element among living beings. Man is supposed to be the best creation of God or Nature, mainly because he can express his thoughts and feelings, and can imitate others according to his intelligence. We find that from primitive ages most of the changes that have taken place in social, political, economic and religious conditions have been due to music and its enchanting power. Music has a high educative value. It ennobles the mind, awakens and feeds the æsthetic sense. The artistic taste is latent in all, though pronounced in some. It refines the manners, deepens and ennobles the emotional nature and gives grace to all human expressions. Consequently, fine arts are most essential to society, and every man or woman of some social standing should understand the aspects of those fine arts in which he or she is naturally gifted and personally interested.

Let us take "music", the fine art of arts, and understand the theoretical portion of the system that is prevalent nowadays throughout

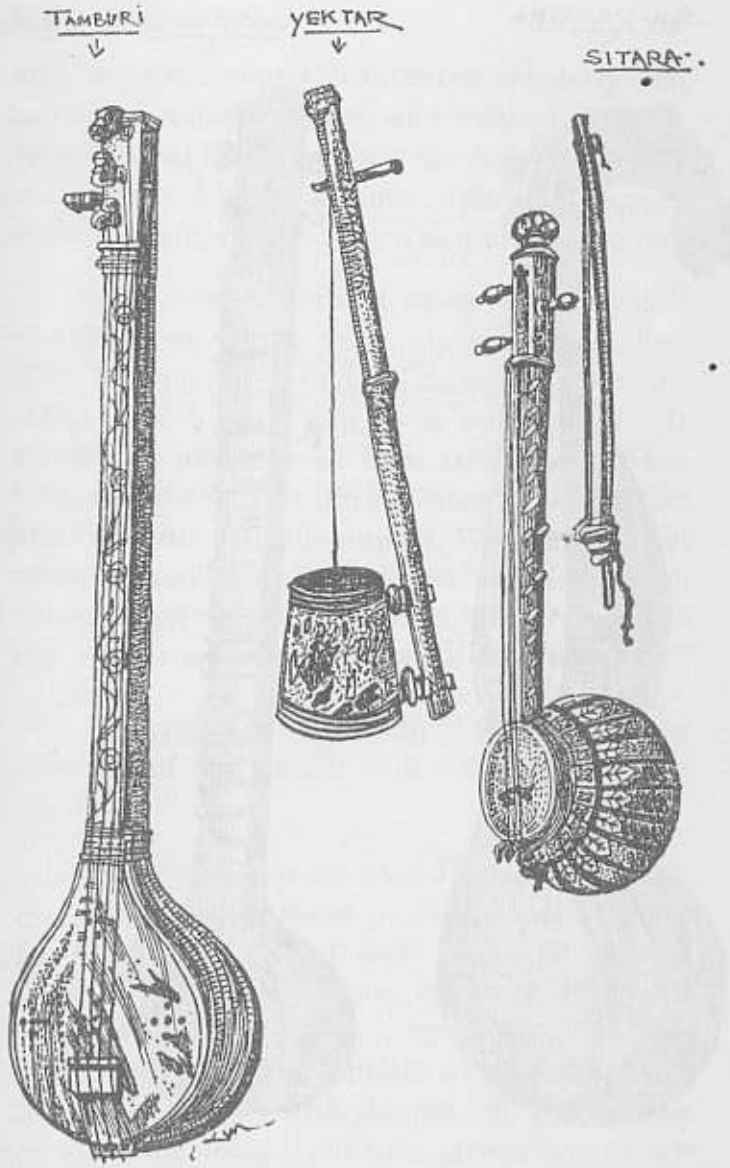
Northern India, known as the "Hindusthani Sangeet Padhati" or "Bhatkhande system of music."

The chief and the only property of music is "Sound" or "Nada." It is defined by the Eastern scholars as follows :—

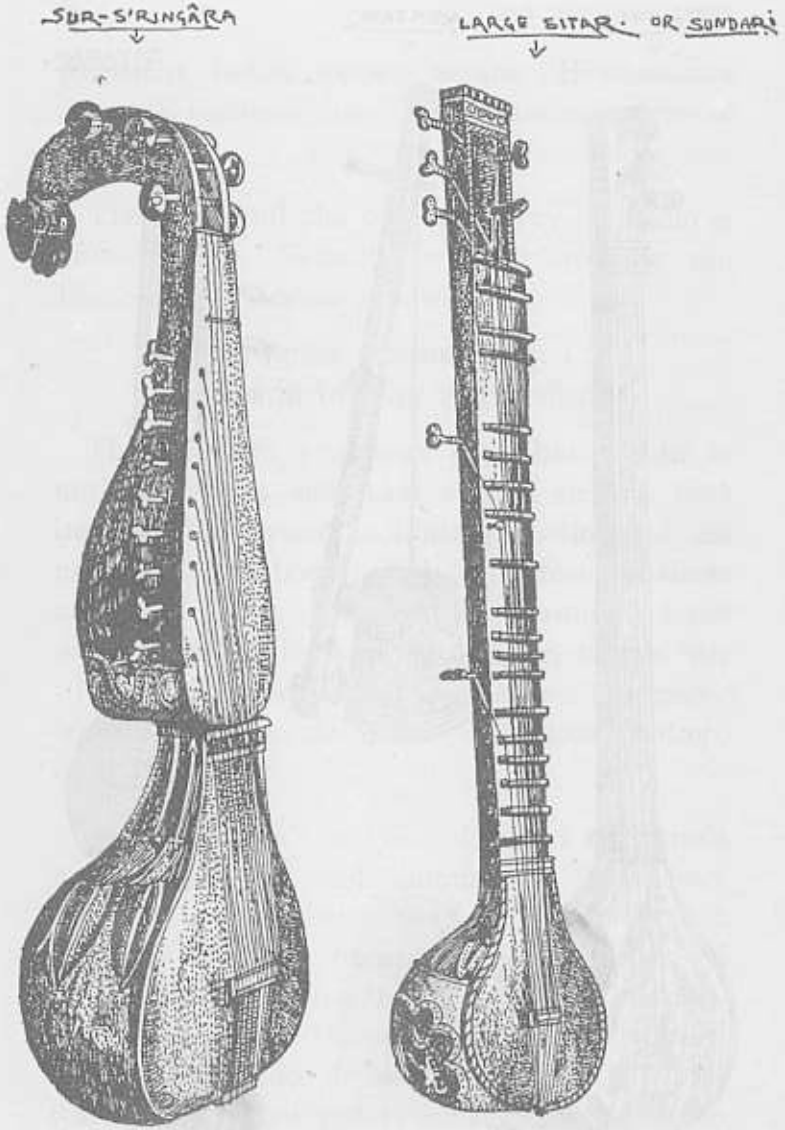
नकारं प्राणनामानं दकारमनलं विदुः ।
जातः प्राणाग्निसंयोगाद्येन नादोऽभिधीयते ॥

The Western scientists say that sound is nothing but a sensation caused in the first instance by certain oscillatory motions of the particles of a body ; and the effect of these motions being transmitted through some medium, generally atmospheric air, to the ear, where they produce impressions on the nerve corresponding to the nature of original motion, causes sound.

This "Nada" or "Sound" is of two kinds namely, musical and unmusical. It is very difficult to draw any very sharp distinction between these two, because it can be produced by any kind of motion that has a certain suddenness and energy. If such motions are irregular, they will produce noise or unmusical sound, which may have great variety, according to the nature of the exciting cause, and are so scarcely capable of analysis. But when the




INDIAN STRING INSTRUMENTS—I




INDIAN STRING INSTRUMENTS—2



motion of the sound is repeated regularly and similarly at exactly equal and very small intervals of time, the effect loses the indefinite noisy character and becomes more uniform and agreeable, forming what is known as a musical sound.

None likes to hear a noise or unmusical sound, so we are to deal only with the other, that is, musical sound. Let us go into the details which may help us in our studies. It should be remembered here that the scholars of music of the East did not classify sound like the Westerners in this respect. Western scholars of music and specially the scientists have given the musical sound according to its functions three different names known as :—

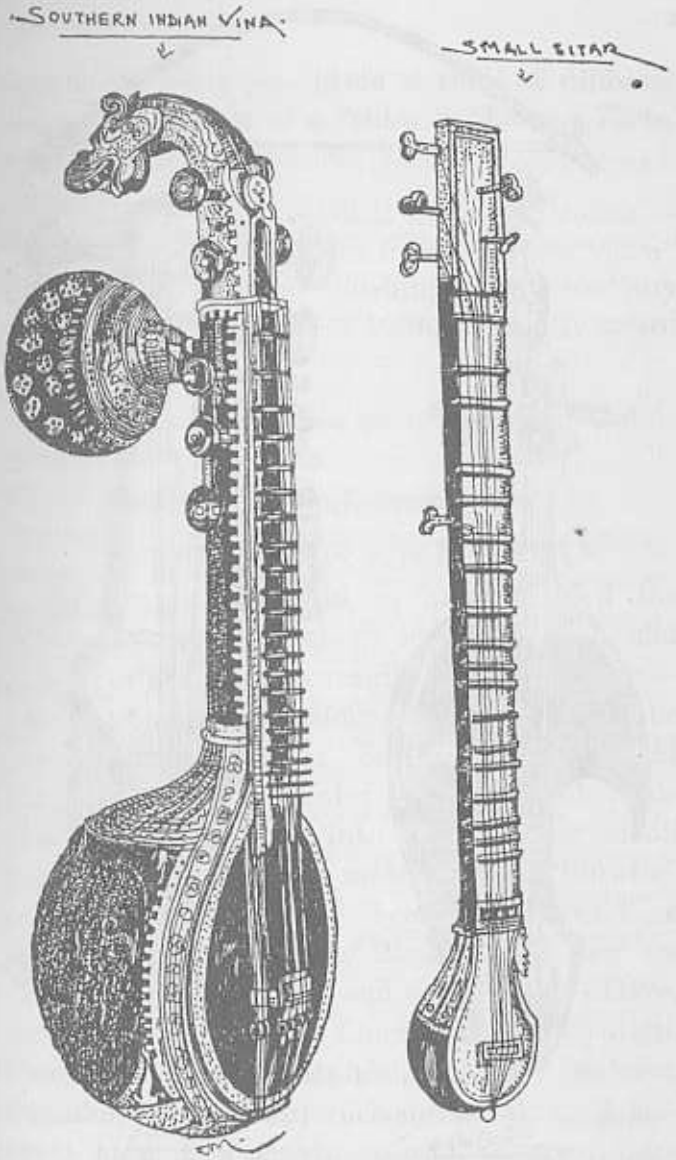
"The pitch of the sound," "the intensity or strength of the sound" and "the character of the sound."

*The pitch of the sound.*—The word pitch in its general sense, refers to the position of any sound in the musical scale of acuteness and quality. The distinctions between are called acute, high, low, grave, deep, sharp, flat, etc. It depends upon the rapidity of the particles of the air in contact with the ear. A low number of vibrations in a given time gives grave or low tones and a high number giving vibrations will

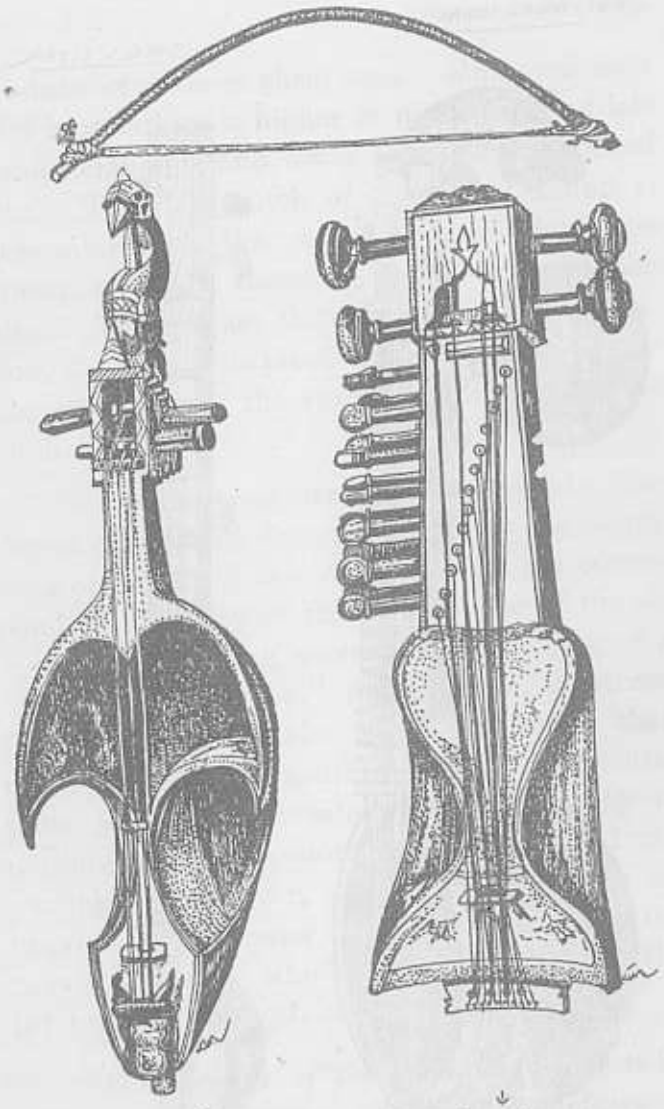
produce an acute or shrill tone. *E.g.*, each note of a harmonium is higher in pitch than its left hand neighbour and lower than its right hand one. Thus the pitch of a musical sound is determined by the rapidity with which the vibration of the sounding body succeeds each other. The quicker the succession of the vibration, the higher the pitch of the note, the slower the succession of the vibration the lower is the pitch.

*The intensity or strength of the sound.*—The degree of loudness depends simply on the amplitude or extent of the vibration and the corresponding intensity of the disturbance of the air in the transmitting waves. If the string of a "Sitar" or "Dilruba," for example, is struck forcibly, it will make longer vibration than when it is touched gently. These longer vibrations will communicate greater intensity of motion, in compression and extension of the particles of the air, and will thus cause an impression of greater force to be made on the nerves of the ear, which is what is meant by the intensity or strength of the sound.

*The character of the sound.*—Indicates its sources of production, that is, the quality or character of the tone produced from human voice and many other musical instruments. A




INDIAN STRING INSTRUMENTS—3




INDIAN STRING INSTRUMENTS—4



violin, for example, gives a tone of different quality from that of a "Sitar," "Esraj," Flute, "Jaltaranga" Drums, etc.

"*Shruti*" *or Microtonal interval of sound.*— The word "Shruti" comes from the root "Shru" to hear, and its root meaning would be "any sound that is capable of being distinctly heard by the ear."

Authors of treatises on Indian music define Shrutis thus :—

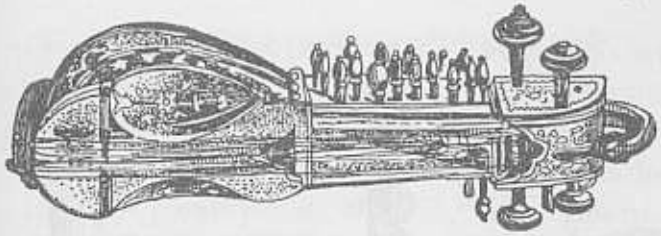
नित्यं गीतोपयोगित्वमभिषेचत्वमप्युत ॥
लक्ष्यविद्भिः समादिष्टम् पर्याप्तं श्रुतिलक्षणम् ॥

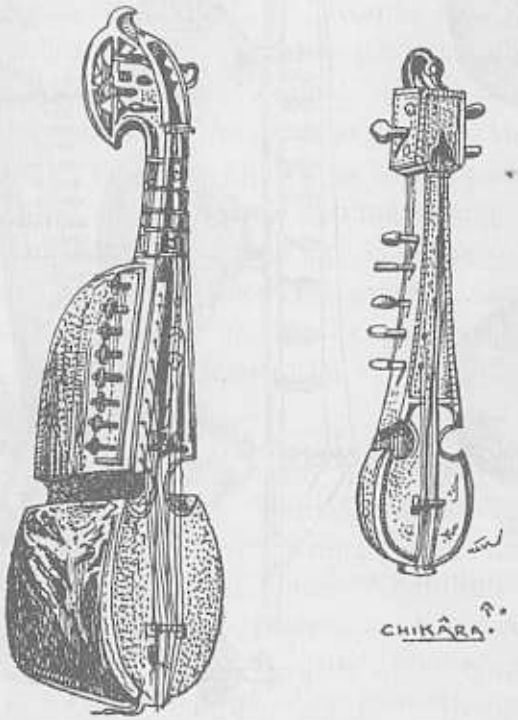
Pythagoras is said to have divided the octave into 55 intervals or commas, but Euclid of a later period, as a result of some mathematical researches, considered a tune, *i.e.*, the interval from C to D or "Sa" to "Ri" as divided into twelve parts. Later on, the Greek Scale divided the octave into twenty-four small intervals. Though, as a matter of fact, "Shrutis" are endless, there had been a consensus of opinion since the time of Bharata that they are twenty-two in number and as follows :—Tivra, Kumudwati, Manda, Chandobati, Dayabati, Ranjani, Raktika, Raudri, Krodhi, Bajrika, Prasarini, Priti, Manjari, Kshiti, Rakta, Sandipini, Alapini, Madanti, Rohini, Ramya, Ugra and Kshovini.

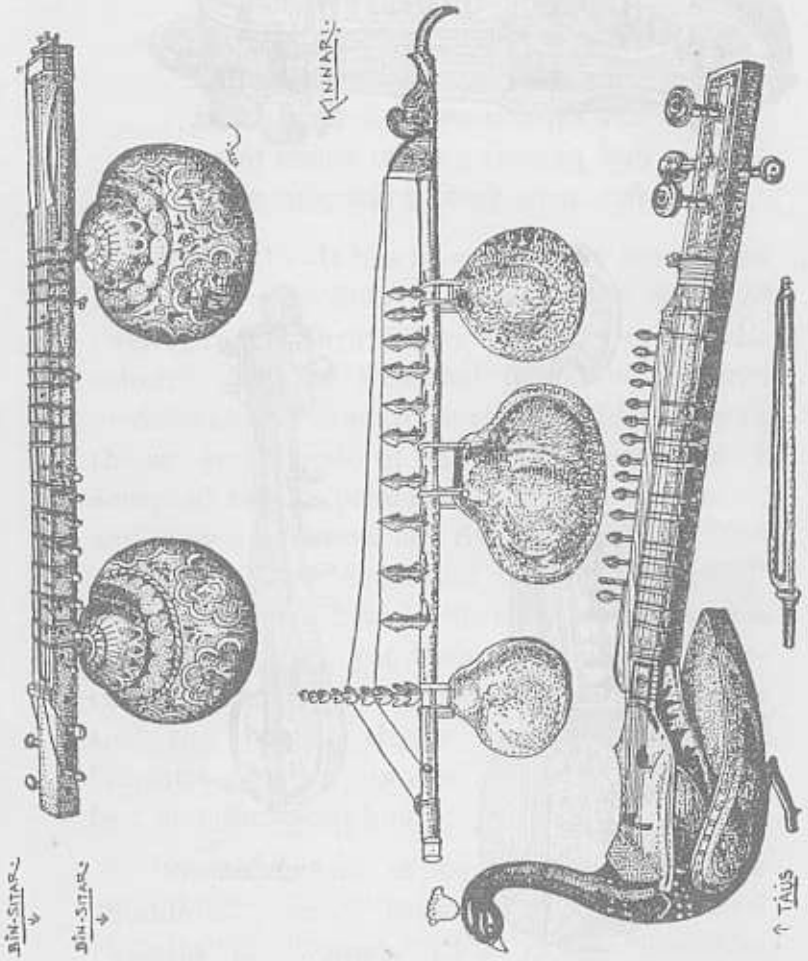
तीव्रा कुमुद्वतीमंदाछन्दोवत्यस्तु षड्जगाः ।
दयावती तु रेषेर्या रंजनी रक्तिकेत्यमूः ॥
रौद्री क्रोधीति गांधारे वज्रिकाऽथ प्रसारिणी ।
प्रीतिश्च मार्जनीत्येताः श्रुतयो मध्यमाश्रिताः ॥
क्षिती रक्ता च संदीपिन्यालापिन्यपि पंचमे ।
मदन्ती रोहिणी रम्येत्येता स्तिस्रस्तु धैवते ।
उग्राच क्षोभिणीति द्वे निषादे वसतः श्रुती ॥

"*Swara.*"—It has been generally recognised that it is very difficult to sing this series of twenty-two "Shrutis" rising one above the other. So, for practical purposes, ancient, mediaeval and modern authors and experts in the art and science of music have unanimously accepted twelve principal sounds out of them, and they are known as "Swara" or Note. The "Swaras" have emanated out of "Shrutis." Though "Swaras" and "Shrutis" are alike as a matter of sound, yet there is a difference between them, the former being measuring things and the latter, things measured. Indeed "Shrutis" are to "Swaras" what inches are to feet or minutes to hours.

"*Swaras*"—are of two kinds, known as "Suddhha" or "Prakrita" ('Sharp') and "Vikrita" or "Komala" ('Flat'). The "Suddhha Swaras" are seven in number and are named Sadja (षड्ज), Rishava (ऋषभ), Gandhara (गान्धार), Madhayma (मध्यम), Panchama (पंचम), Dhaivata






INDIAN STRING INSTRUMENTS—6



(धैवत), and Nishada (निषाद). Their initials are "Sa, Ri, Ga, Ma, Pa, Dha and Ni." The notes "Ri, Ga, Dha and Ni" sometimes become Flat or "Komal," when they come downwards from their original place, that is, from Sharp or "Suddhha Ri, Ga, Dha and Ni." And "Ma" becomes Sharp or "Tivra" when it goes higher from Flat, "Suddhha" or "Komal Ma." Thus we get these five notes in two different forms—"Tivra" (Sharp) and "Komal" (Flat). Out of these seven notes the first and fifth, that is, "Sa" and "Pa," are known as the fixed or unchangeable notes. They cannot change their position, being the main or keynote of the octave. It is supposed by experts that the notes "Ri," "Ga" and "Ma" come from "Sa," "Dha" and "Ni" from "Pa."

"*Saptak.*"—These seven "Suddhha" or Sharp notes including the five "Vikrits" or Flats are known as a "Saptak" or an octave. A "saptak" or an octave is nothing but a systematic arrangement of seven "Suddhha" and five "Vikrit Swaras" placed in between the seven "Suddhha Swaras" just one after the other in a regular order. Our ancient, mediaeval and modern authors on music divided the above mentioned twenty-two "Shrutis" among the "Suddhha Swaras" in a quite different way. For example the notes "Sa," "Ma" and "Pa",

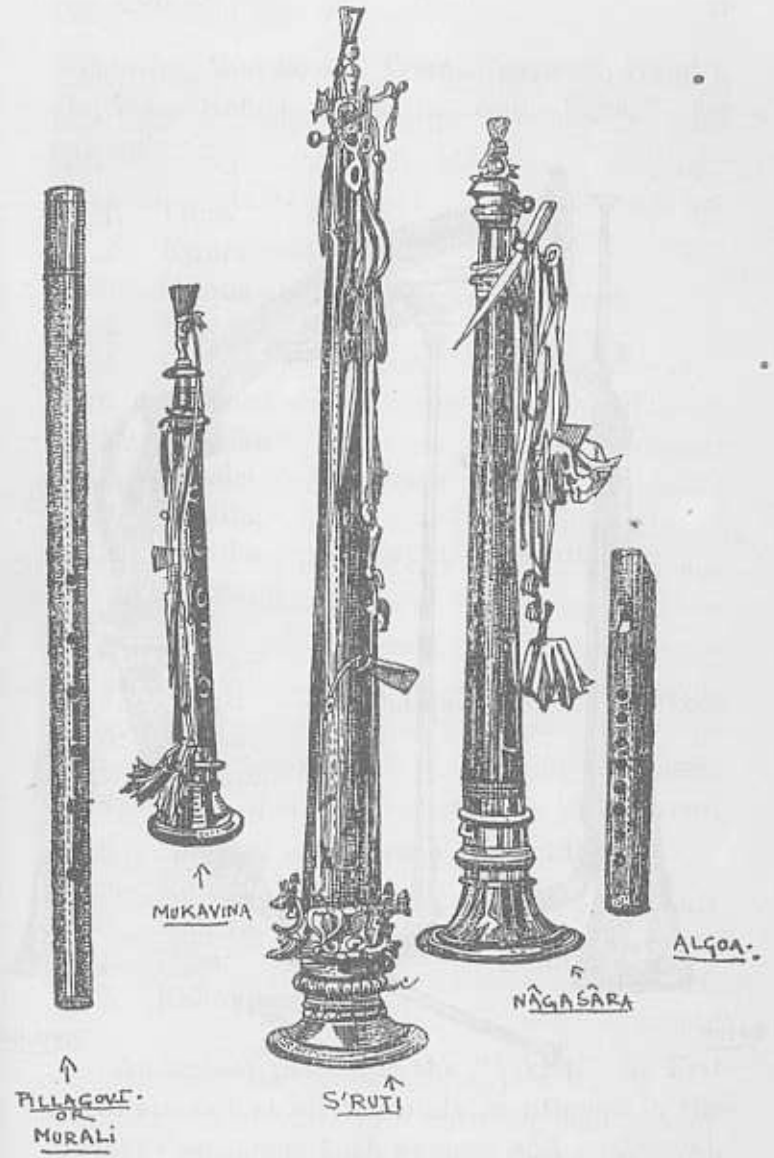
carry four "Shrutis" each, "Ri" and "Dha" each carry three "Shrutis," whereas "Ga" and "Ni" carry two "Shrutis" each. A general rule for this division laid down by all the authors of music of the East is quoted below :—

चतुश्चतुश्चतुश्चैव षड्जमध्यमपंचमाः ।
द्वे द्वे निषादगान्धारौ त्रिस्त्रीऋषभधैवतौ ॥

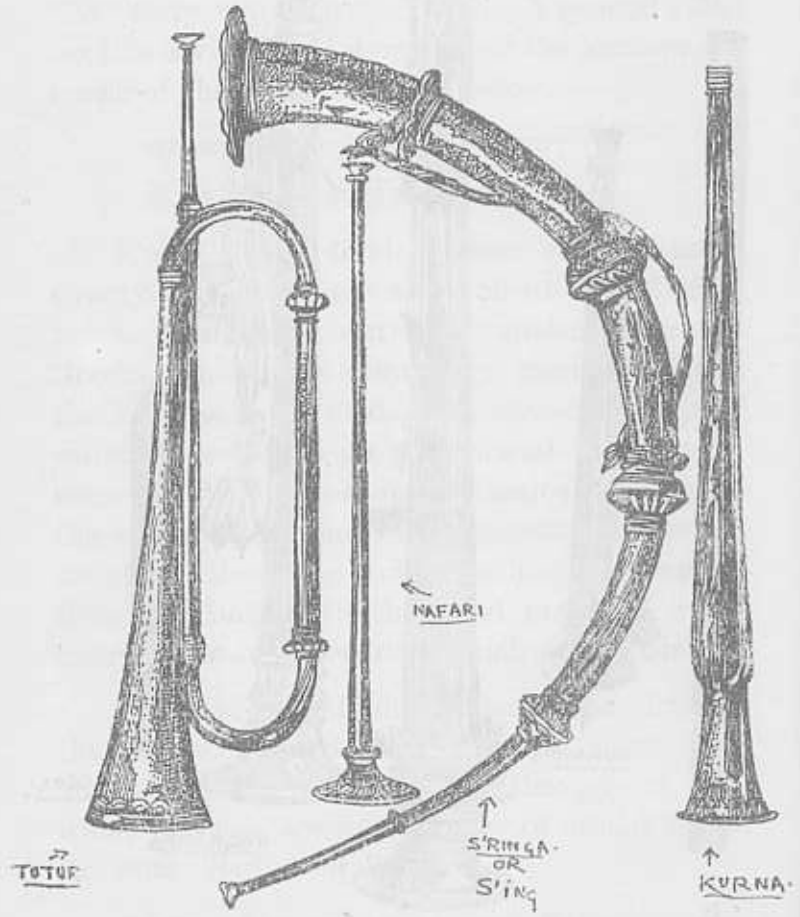
The Greeks divided their octave into twenty-four small intervals—"Shrutis" or Micro-tones. If a comparison of the ancient music of Greeks, which was principally borrowed from the Egyptians, be made with that of India, it would appear that great similarity exists between the two. The same rhythmical measures, the same subdivision of semitones into minor divisions, the same noisy method of beating time, not only with the band but also with instruments of percussion which still exists.

The seven "Suddhha" notes of the Hindus that are contained in an octave mentioned above and are current today throughout the whole of India are in the order of ascent from the note "Sadja" or "Sa."

If the aforesaid twenty-two "Shrutis" are placed just one after the other in a systematic way, then the seven "Suddhha Swaras" will fall on the 1st, 5th, 8th, 10th, 14th, 18th, and 21st




INDIAN WIND INSTRUMENTS—I




INDIAN WIND INSTRUMENTS—2



"Shrutis", that is, on "Tivra, Dayavati, Raudri, Bajrika, Kshiti, Madanti and Ugra," for example :—

| | | | |
|---|---|---|---|
| 1. | Tivra | —Sadja | |
| 2. | Kumudwati | | |
| 3. | Manda | | |
| 4. | Chandobati | | |
| 5. | Dayabati | —Rishava | Suddhha |
| 6. | Ranjani | | |
| 7. | Raktika | | |
| 8. | Raudri | —Gandhara | Suddhha |
| 9. | Krodhi | | |
| 10. | Bajrika | —Madhayma | Suddhha |
| 11. | Prasarini | | |
| 12. | Priti | | |
| 13. | Manjari | | |
| 14. | Kshiti | —Panchama. | Achala or Fixed |
| 15. | Rakta | | |
| 16. | Sandipini | | |
| 17. | Alapani | | |
| 18. | Madanti | —Dhaivata | Suddhha |
| 19. | Rohini | | |
| 20. | Ramya | | |
| 21. | Ugra | —Nishad | Suddhha |
| 22. | Kshovini | | |

An actual place for the "Vikrits" or Flat notes are not at all definitely mentioned in the treatises on music both ancient and mediaeval, but modern authors are of opinion that the

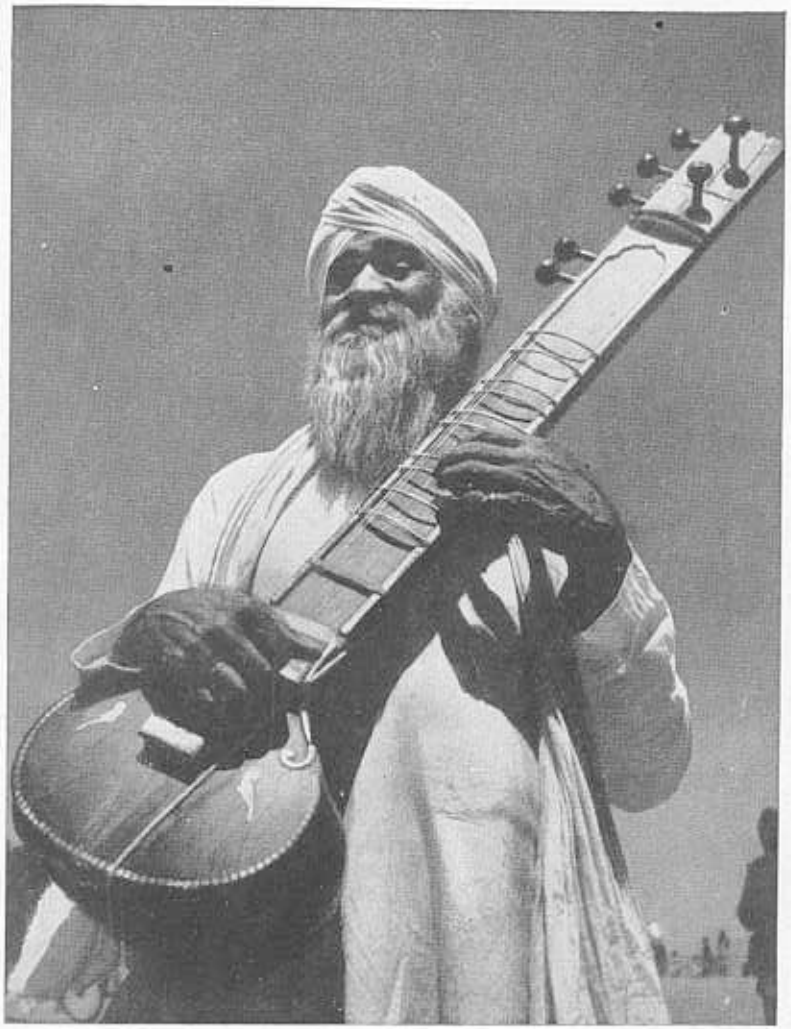
Flat notes or "Vikrits" will be just in the middle of two "Suddhha" or Sharp notes. So we can very easily put the "Vikrits," namely, 'ri,' 'ga,' 'ma,' 'dha' and 'ni' in between "Sa-Ri," "Ri-Ga," "Ga-Ma," "Pa-Dha" and "Dha-Ni."

That is the Flat or "Komal ri" will be just in the middle of "Sa" and "Suddhha Ri"; likewise "Komal ga," "ma," "dha" and "ni" will be exactly in the middle of all "Suddhha" or Sharp notes, namely, "Ri-Ga, Ga and Tivra Ma, Pa-Dha and Dha-Ni." An easy and beautiful reference regarding the "Vikrits" is mentioned below :—

षड्जर्षभकयोर्मध्ये संस्थितः कोमलर्षभः ।
गांधारो रिगयोर्मध्ये संस्थितः कोमलाभिधः ॥
मध्यमस्तीव्रसंज्ञोऽसौ मपयोरंतरे स्थितः ।
पधयोरंतरे चैव भवेत् कोमलधैवतः ॥
निषादः कोमलाख्योऽपि धनिमध्ये सुसंस्थितः ।
एवं पच समाख्याता विकृताः स्थानभेदतः ॥

Now all the twelve notes, namely, seven "Suddhha" (Sharp) and five "Vikrits" (Flats) of the octave can very easily be placed on the twenty-two "Shrutis" in the following way :—

| No. | Name of Shrutis | Suddhha Swara | Vikrit Swara |
|---|---|---|---|
| 1. | Tivra | Sadja or Sa | |
| 2. | Kumudwati | | |
| 3. | Manda | | Komal ri |



PLAYING THE SITAR
(*Photo :* A. L. Syed)

THE TABLA
(*Photo : R. J. Chinwalla*)



| No. | Name of Shrutis | Suddhha Swara | Vikrit Swara |
|---|---|---|---|
| 4. | Chandobati | | |
| 5. | Dayabati | Suddhha Ri | |
| 6. | Ranjani | | |
| 7. | Raktika | | Komal ga |
| 8. | Raudri | Suddhha Ga | |
| 9. | Krodhi | | |
| 10. | Bajrika | Suddhha Ma | |
| 11. | Prasarini | | |
| 12. | Priti | | Tivra Ma |
| 13. | Manjari | | |
| 14. | Kshiti | Panchama | |
| 15. | Rakta | | |
| 16. | Sandipini | | Komal dha |
| 17. | Alapini | | |
| 18. | Madanti | Suddhha Dha | |
| 19. | Rohini | | |
| 20. | Ramya | | Komal ni |
| 21. | Ugra | Suddhha Ni | |
| 22. | Kshovini | | |

"*Swara Sthana.*"—According to the Indian theory of music the aforesaid "Saptaka" or octave has three increasing orders of pitch, known as "Mandra," "Madhya" and "Tara Sthana", whereas Western scholars besides these "Sthanas" or places accept eleven octaves as the maximum range to cover their music both vocal and instrumental. But it is generally found in their vocal music that it does not

exceed more than three and a half octave in all, but their musical instruments, namely, organs and pianos, contain nearly a series of notes that usually cover seven to nine octaves as a whole. It is absolutely impossible for the human voice to produce all the notes of the above said octaves; but they may be used to some extent in orchestral music and band.

The qualities of human voice are commonly distinguished under three heads, according to the natural organs, which appear most particularly concerned in the modulation of tunes.

First, when the sound appears to issue almost entirely from the lungs, it is distinguished as the chest voice called by the Italians *Voce-depetto*, also *Voce-nalusal*, the natural voice.

Secondly, when the throat happens to be the organ connected with the production of sound, it is called a throat voice, termed in Italian *Falsetto*, and thirdly, when the process of breathing seems more than usually connected with the nostrils and the sound is accordingly modulated by their influence, it is said to be a head voice, in Italian *Voce-de-testo*.

Saranga Deva, the author of "Sangit Ratnakar"—an ancient treatise on Hindu music—says that the sound produced from each



of the above mentioned "Sthanas" will be double in pitch of the note of the other "Sthana" *i.e.*, notes or Swaras of "Madhya Sthana" will be double in pitch of the notes of "Mandra Sthana." Similarly, Swaras of "Tar Sthana" will be double of the notes of the "Madhya" and four times as high as the notes of the "Mandra Sthana." The following quotation from "Sangit Ratnakar" will give a very good idea of it.

व्यवहारे त्वसौ भेदा हृदि मन्द्रोऽभिधीयते ।
कंठे मध्यो मूर्ध्नि तारो द्विगुणश्चोत्तरोत्तर : ॥

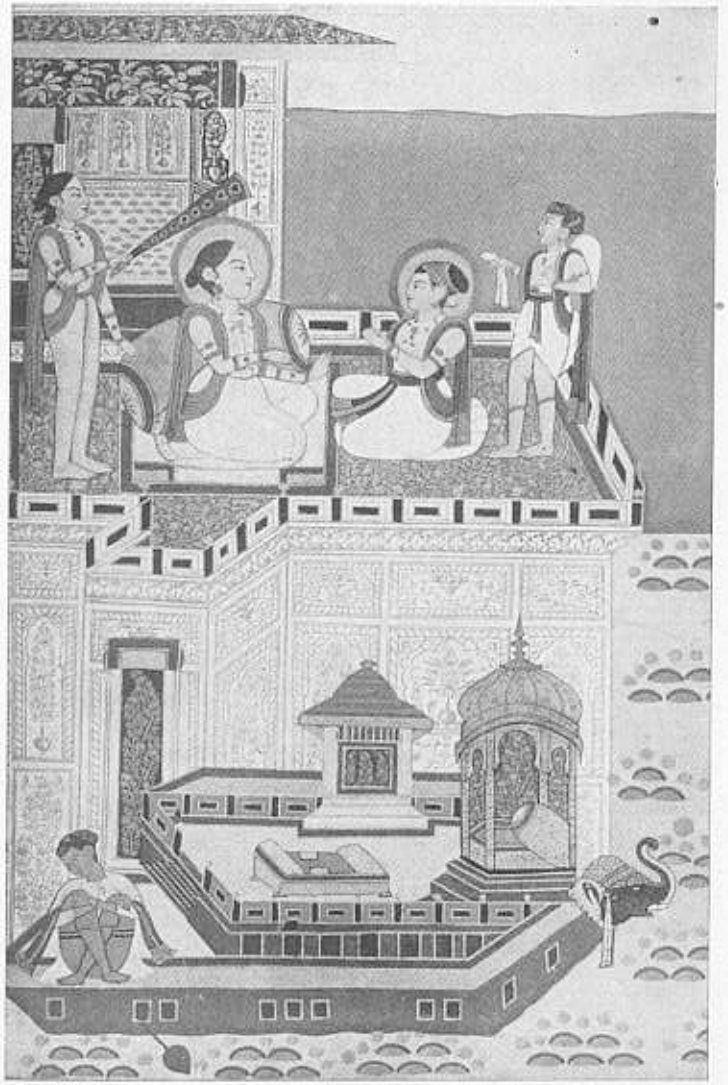
Mediaeval and modern compilers of musical treatises both of the East and West, are of the same opinion as Saranga Deva in this respect.

It will not be out of place here if I put before the readers the number of vibrations for each note of the Indian "Saptaka" or octave to form a rough idea of the difference between the Eastern "Saptak" and Western octave. The process of calculating the number of vibrations was introduced by the scientists of the West and adopted by the modern scholars of Hindusthani Music, who were also in quest of such things to provide a good deal of better information regarding each note and a detailed description of the same based on scientific lines.

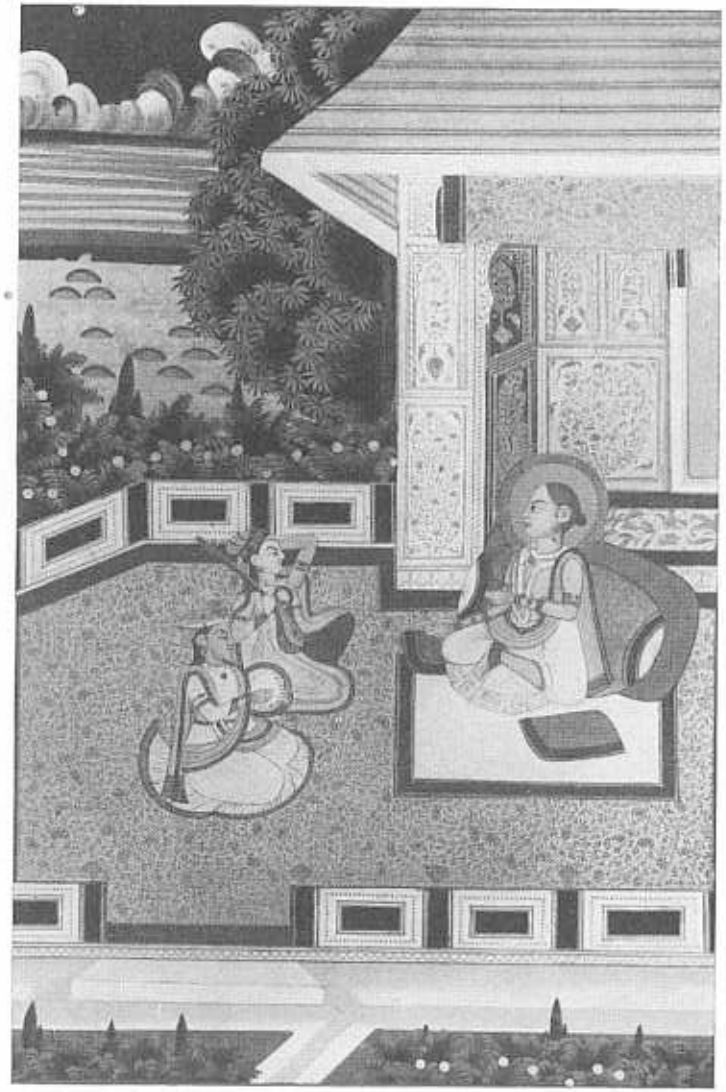
| No. | Name of Swara. | Number of vibrations contained in them. |
|---|---|---|
| 1. | Sa | 240 |
| 2. | ri | 256 |
| 3. | Ri | 270 |
| 4. | ga | 288 |
| 5. | Ga | 300 |
| 6. | ma | 320 |
| 7. | Ma | 337½ |
| 8. | Pa | 360 |
| 9. | dha | 384 |
| 10. | Dha | 405 |
| 11. | ni | 432 |
| 12. | Ni | 450 |
| | Top Sa | 480 |

The number of vibrations mentioned here is purely the value of each note of European Scale leaving Sa, Ri, ga, ma, Pa and ni, in respect of which there is no difference between the two systems. The rest, namely, ri, Ga, Ma, dha and Ni of the Hindu System of music, contains an exact number of vibrations noted against each note as follows :—

| No. | Name of Swara. | | Number of vibrations. |
|---|---|---|---|
| 1. | ri | contains | 256 |
| 2. | Ga | ,, | 300 |
| 3. | Ma | ,, | 337½ |
| 4. | dha | ,, | 384 |
| 5. | Ni | ,, | 450 |



RĀGINI KEDARA OF SRI RĀGA



RĀGINI DEVAGANDHĀRI OF HINDOLA RĀGA



A detailed account of the comparative study of ancient, mediaeval and modern systems both of the East and West regarding this is given in the following books :—

(1) "Hindusthan Sangit Padhati Kramik Pustak Malika", in four Vols. (Marathi), by Pt. V. N. Bhatkhande.

(2) "Geeta Sutra Sar" (Bengali), by K. D. Banarji.

(3) "Sitar—Marga", 3rd Part (Hindi), by the present writer.

(4) "Muarifun—Nagamat", Part 1st (Urdu), by Thakur Nawab Ali Khan of Lucknow.

(5) "A Treatise on the Music of Hindusthan" (English), by A. H. F. Strangways.

## "Thata" or Parent Scale.

A "Thata" is a series of seven notes taken in their order beginning from "Sa," the starting or keynote of the octave. The "Thata" is defined by our mediaeval authors as follows :—

मेलः स्वरसमूहः स्याद्रागव्यंजनशक्तिमान्।

That is, "Thata" is a combination of Swaras or notes capable of producing "Raga" or melody. In the latter part of the seventeenth century a scholar of music named Vyankata Mukhi of South India first introduced this system of "Thata" in Indian music, and

later, this system was adopted in our Hindusthani Music or the Northern system. It may be objected here that the author was a compiler of music text on the Southern system, and not of the North; but the objection can very easily be answered. It is quite true that two different systems are in vogue in the country named the Southern which is also known as Karnatak system and the Northern or Hindusthani system of music. It is just true that the names of the "Ragas" and styles of singing of the two systems differ from each other, but it cannot be denied that the basic principles such as the "Ragas" and "Thata" formation are common to both the systems. Vyankata Mukhi's proposition, therefore, which is absolutely based on purely mathematical calculation, will apply to both the systems equally well. In this author's opinion, only seventy-two "Thatas" or parent scale can be produced out of the twelve notes of the Octave. Vyankata Mukhi firmly believes that the number of "Thatas" enumerated by him can neither be increased nor decreased even by Shiva himself.

यदि कश्चिन्न दुर्नीतो मेलेभ्यस्तु द्विसप्तते :।
न्यूनं वाप्यधिकं वापि प्रसिद्धैः द्वादशस्वरैः ॥
कल्पयेन्मेलने तर्हि ममायासो वृथा भवेत्।
नहि तत्कल्पने फाललोचनोऽपि प्रगल्भते ॥



Before going further I would like to explain to the readers the essential conditions which a "Thata" must satisfy and the basic principles of the same. The conditions are as follows :—

(1) A "Thata" must have all the seven notes of the scale and the notes or "Swaras" must come in their proper order, that is, just one after the other.

(2) "Komal" (Flat) and "Tivra" (Sharp) notes may come just one after the other, that is, two notes of the same denomination are allowed in a "Thata."

(3) It is not at all necessary for any "Thata" that it should please the listeners.

As regards the basic principles of the "Thata" authors on treatises of Hindusthani Music have divided the octave into two halves, known as "Purbardha" or the first half, which contains the following six notes :—"Sa, ri, Ri, ga, Ga and ma," whereas the "Uttarardha" or the second half takes the remaining notes of the octave, that is, "Pa, dha, Dha, ni and Ni" also top "Sa" or "Sa" of the "Tar Sthana." Now if we take the six notes of the first half or "Purbardha" in the following way, then we shall have six different combinations out of these six notes.

(1) Sa, ri, Ri, ma (2) Sa, ri, ga, ma
(3) Sa, ri, Ga, ma (4) Sa, Ri, ga, ma
(5) Sa, Ri, Ga, ma (6) Sa, ga, Ga, ma

Similarly we can get six more combinations out of the remaining notes of "Uttarardha" or second half. They are as follows:—

(1) Pa, dha,Dha,Sa (top)(2) Pa, dha, ni, Sa (top)
(3) Pa, dha, Ni, Sa ,, (4) Pa, Dha, ni, Sa ,,
(5) Pa, Dha, Ni, Sa ,, (6) Pa, ni, Ni, Sa ,,

Now if we add these six different combinations of the two halves in a systematic order, *i.e.*, first take only number one of the "Purbardha" and add with it the remaining six of the 'Uttarardha," for example :—

(1) Sa, ri, Ri, ma, Pa, dha, Dha, Sa (top)
(2) ,, ,, ,, ,, ,, ,, ni ,, ,,
(3) ,, ,, ,, ,, ,, ,, Ni ,, ,,
(4) ,, ,, ,, ,, ,, Dha, ni ,, ,,
(5) ,, ,, ,, ,, ,, ,, Ni ,, ,,
(6) ,, ,, ,, ,, ,, ni ,, ,, ,,

We get the above mentioned six principal "Thatas" out of the six combinations of "Purbardha". So if we take in proper order the remaining five of the "Purbardha," then we shall have again $5 \times 6 = 30$ Thatas, *i.e.*, we get $6 \times 6 = 36$ "Thatas" taking "Madhayama Suddhha" or Flat in all. If we take off the "Suddhha ma" from the above mentioned "Thatas"

RĀGINI MALASRI OF BHAIRAVA RĀGA

RĀGINI GUNAKALĪ OF BHAIRAVA RĀGA



and place "Tivra (Sharp) Ma" instead, then we shall have another 36 "Thatas" out of those two halves. Thus we get $36 \times 2 = 72$ "Thatas" in all out of the twelve notes of the octave with both the "Ma." Out of these seventy-two Thatas the following ten have been mainly accepted as the parent scale of Hindusthani Music by the late Pt. V. N. Bhatkhande the greatest authority on Hindusthani Music system. He is of opinion that these ten "Thatas" are more than sufficient to cover or produce all the "Ragas" that are in use at present in Northern India, leaving out the Karnatak system which differs from this system.

(1) Sa, Ri, Ga, ma, Pa, Dha, Ni, Sa (top)
(2) Sa, Ri, Ga, Ma, Pa, Dha, Ni, Sa ,,
(3) Sa, Ri, Ga, ma, Pa, Dha, ni, Sa ,,
(4) Sa, ri, Ga, ma, Pa, dha, Ni, Sa ,,
(5) Sa, ri, Ga, Ma, Pa, dha, Ni, Sa ,,
(6) Sa, ri, Ga, Ma, Pa, Dha, Ni, Sa ,,
(7) Sa, Ri, ga, ma, Pa, Dha, ni, Sa ,,
(8) Sa, Ri, ga, ma, Pa, dha, ni, Sa ,,
(9) Sa, ri, ga, ma, Pa, dha, ni, Sa ,,
(10) Sa, ri, ga, Ma, Pa, dha, ni, Sa ,,

आदिमः सर्व मेलानां बेलावली सुमेलकः ।
मेलः कल्याणरागस्य खंमाजस्य ततः परम् ॥
ततो भैरव मेलः स्यात् पौरवीमेलक स्ततः ।
मारवाख्यो भवेन्मेलः काफीमेल स्ततः परम् ॥
आसावरी सुमेलः स्यादष्टमी लक्ष्यविन्मते ।
नवमो भैरवी ख्यातो दशमः तोडीकाह्वयः ॥

## Ten Principal Scales of the Hindusthani Music.

1. KALYAN THATA :—

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Ascent | Sa | Ri | Ga | Ma | Pa | Dha | Ni | Sa |
| Descent | Sa | Ni | Dha | Pa | Ma | Ga | Ri | Sa |

2. BILAWAL THATA :—

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Ascent | Sa | Ri | Ga | Ma | Pa | Dha | Ni | Sa |
| Descent | Sa | Ni | Dha | Pa | Ma | Ga | Ri | Sa |

3. KHAMAJ THATA :—

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Ascent | Sa | Ri | Ga | Ma | Pa | Dha | Ni | Sa |
| Descent | Sa | Ni | Dha | Pa | Ma | Ga | Ri | Sa |

4. BHAIRAVI THATA :—

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Ascent | Sa | Ri | Ga | Ma | Pa | Dha | Ni | Sa |
| Descent | Sa | Ni | Dha | Pa | Ma | Ga | Ri | Sa |

5. PURAHI THATA :—

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Ascent | Sa | Ri | Ga | Ma | Pa | Dha | Ni | Sa |
| Descent | Sa | Ni | Dha | Pa | Ma | Ga | Ri | Sa |

6. MARABA THATA :—

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Ascent | Sa | Ri | Ga | Ma | Pa | Dha | Ni | Sa |
| Descent | Sa | Ni | Dha | Pa | Ma | Ga | Ri | Sa |

7. KAPHI THATA :—

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Ascent | Sa | Ri | Ga | Ma | Pa | Dha | Ni | Sa |
| Descent | Sa | Ni | Dha | Pa | Ma | Ga | Ri | Sa |

8. ASABARI THATA :—

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Ascent | Sa | Ri | Ga | Ma | Pa | Dha | Ni | Sa |
| Descent | Sa | Ni | Dha | Pa | Ma | Ga | Ri | Sa |



9. BHAIRABI THATA :—

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Ascent | Sa | Ri | Ga | Ma | Pa | Dha | Ni | Sa |
| Descent | Sa | Ni | Dha | Pa | Ma | Ga | Ri | Sa |

10. TODI THATA :—

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Ascent | Sa | Ri | Ga | Ma | Pa | Dha | Ni | Sa |
| Descent | Sa | Ni | Dha | Pa | Ma | Ga | Ri | Sa |

*N.B.*—Bilawal Thata (scale) is taken as the Suddhha scale in our Modern Hindusthani Music.

SECOND CHAPTER

## SYSTEM OF RAGA

The term "Raga" is defined in various ways. Some translate it as a "Tune," others as an "Air" and others still as a "Melody." None of these definitions, however, will give an exact and accurate idea of the Indian word "Raga." The Sanskrit writers define a Raga thus :—

योऽयं ध्वनिविशेषस्तु स्वरवर्णविभूषितः।
रंजको जनचित्तानां स रागः कथ्यते बुधैः॥

That is, a "Raga" is a peculiar combination of sounds or "Swaras" with "Varnas," having the property of pleasing the minds of the listeners. Thus we can say that a "Raga" is a different series of notes within the octave, which forms the basis of all Indian "Ragas" or melodies and are differentiated from each other by the prominence of certain fixed notes and by the sequence of particular notes. All the essential conditions regarding the "Thata" have already been stated and that the "Thata" is the source of the "Raga" has also been mentioned above. Now the most essential conditions that should very carefully be remembered by those who are interested in music regarding the Raga system are given below :—

RĀGINI PURVI OF DIPAKA RĀGA

LALITA RĀGINI



(1) A "Raga" must belong to some "Thata" that is, parent scale, and it must have seven or at the least, five notes belonging to the scale from which it is produced.

(2) Two notes of the same denomination such as "Komal" (Flat) "ri" and "Suddhha (Sharp) Ri", also "Komal (Flat) ga" and "Suddhha (Sharp) Ga" should not come just one after the other as a rule, which is allowed in the formation of a "Thata."

(3) In a "Raga" or melody the two notes, namely, "Ma" and "Pa," are not allowed to be dropped together at the same time.

(4) A "Raga" must possess fixed "Varnas," namely, "Aroha" (ascent) and "Abaroha" (descent) and it must also have a fixed "Vadi" and a definite "Samavadi" note, belonging to the same "Thata" from which it is produced.

(5) Lastly, a "Raga" must appeal and please the listeners.

The basis which was adopted formerly by the majority of the Northern musicians was known as the "Raga—Ragini—Putra" basis. It is a somewhat fanciful system the details of which depend very largely upon the choice of each individual. There were supposed to be six principal "Ragas" each one of which had a number of "Raginis" or wives, attached to it; these two, in their turn had "Putras" or sons. There do not seem to be any definite qualities

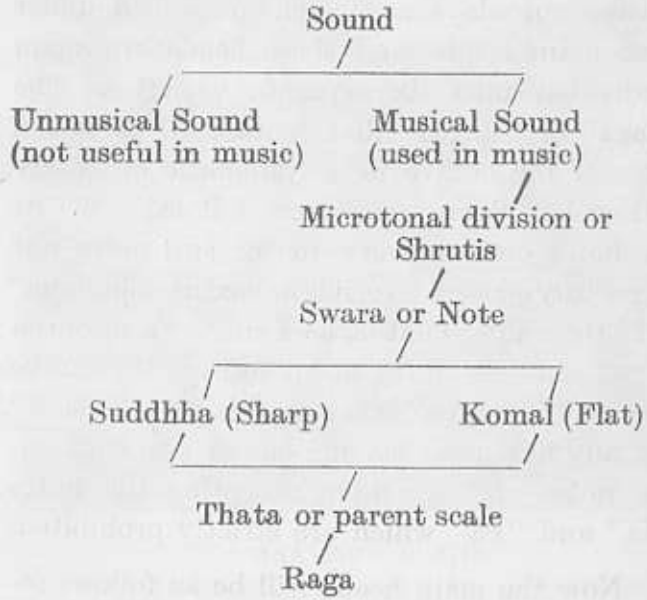
which determine the particular "Raga" which must belong to each one of these groups, or which form the principle of attachment to a particular "Raga." The point is that there are almost as many systems of classification as there are musicians.

Regarding this ancient and mediaeval system of "Raga—Ragini—Putra" basis, Captain N. August Willard writes in his treatise on the Music of Hindusthan :—The authors of the "Ragas" and "Raginis" having composed a certain number of fables might have tried to introduce them all in a regular series. To this purpose, they pretended, that there were six "Ragas" or species of divinity who presided over as many peculiar tunes or melodies and each of them had agreeably to Hanuman five or, as Callinath says, six wives who also presided each one over her tune. Thus having arbitrarily and according to their own fancy distributed their compositions amongst them they gave the names of these pretended divinities to the tunes. It is also probable that the "Putras" and "Bharyas" are not the composition of the same, but some subsequent genius who apprehending that their number would be greatly increased by the additional acquisition or dreading an innovation in the number established by usage, continued the story that the "Ragas" and "Raginis" had begotten children.



The names of the "Ragas" and "Raginis" may have been as arbitrarily assigned by the authors to their compositions, as the often whimsical names given by our country dance and reel composers to their productions. This seems further likely from the fact that there is very little or no similarity between a "Raga" and the "Raginis." The disparity is so great that sometimes the Hindu authors disagree among themselves with regard to the "Raga" to which several of the "Raginis" and "Putras" belong.

The following diagram will show the readers the place of the "Raga" in sound :—

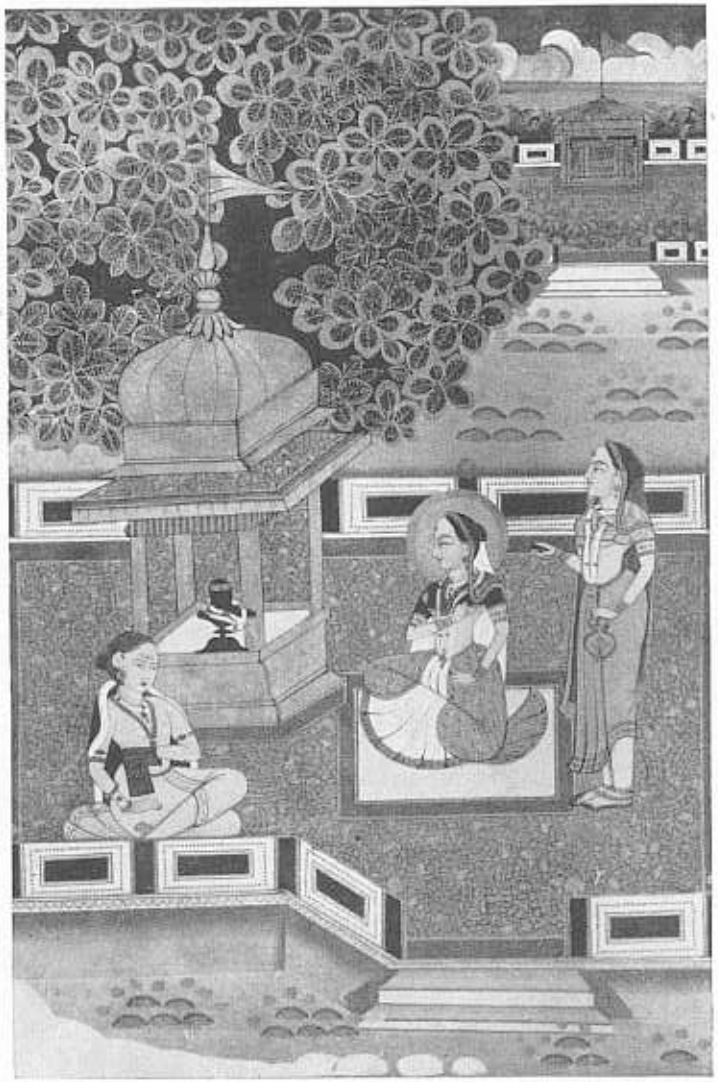


The essential conditions in the formation of the "Raga" have been described in general. Now a proper and detailed account of each of the conditions is explained below :—

Regarding the first condition of the system of "Raga" formation, it is evidently true that a "Raga" must be attached to a certain "Thata" or parent scale, otherwise the whole system will be upset and nothing can be derived from it. If it is taken for granted, then the next step that is to follow will be the number of notes that a "Raga" should utilise for its fulfilment. All the "Ragas" that are sung or played by the artistes nowadays are chiefly classified under three main heads, and these heads are again subdivided into six separate varieties. The "Raga" or "Ragas" that contain all the seven notes of the octave in a systematic order are said to be "Sampurna," and if it takes six or five notes omitting any one or two notes not necessarily consecutive, it is named as "Shadava" and "Odava." That is, as a rule a "Sampurna Raga" contains all the seven notes of the octave whereas "Shadava" takes any six and "Odava" uses any five notes leaving one or two consecutive notes of the octave excepting the notes "Ma" and "Pa" which are strictly prohibited.

Now the main heads will be as follows :—

ASĀVARI RĀGINI



BHAIRAVI RĀGINI



(1) SAMPURNA —Raga that contains all the seven notes of the octave.

(2) SHADAVA —Raga that contains only six notes of the octave, omitting any one note from the octave. But "Sa" cannot be omitted in any case because it is the fixed, unchangeable keynote of the octave.

(3) ODAVA —Raga that contains any five notes of the octave omitting any two notes except "Ma" and "Pa."

If the above mentioned "Ragas" of three different kinds are mixed together, then we shall have the following varieties out of each main head.

(1) When all the seven notes of the octave, either all "Suddhha," all "Vikrits" or "Suddhha and Vikrita" mixed together, are used in any "Raga," it is said to be "Sampurna—Sampurna"; *i.e.*, a "Sampurna—Sampurna Raga" must have all the seven notes of the octave.

(2) A Raga, when it uses all the seven notes of the octave while ascending and omits any one note out of the seven while descending is said to be "Sampurna—Shadava."

(3) A Raga is known as "Sampurna—Odava" when it takes all the seven notes of the octave on ascending and leaves out any two notes on descending.

(4) Shadava—Sampurna Raga omits any one out of the seven notes in an octave while ascending and uses all the seven notes when descending.

(5) A Raga when it omits any one note of the octave both in ascending and descending is named "Shadava—Shadava."

(6) Shadava—Odava Ragas use only six and five notes respectively in ascent and descent.

(7) Odava—Sampurna Ragas always use five notes while ascending and all the seven notes that are contained in an octave are used when descending.

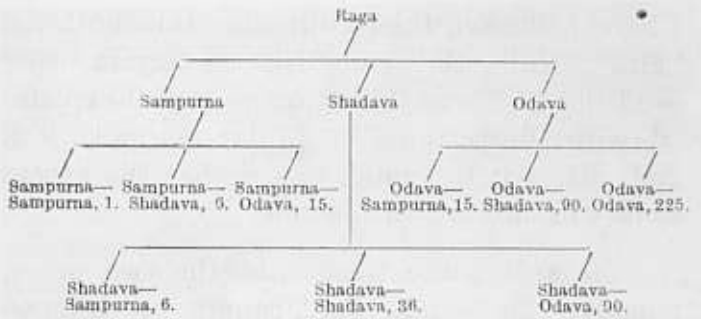
(8) When a Raga uses only five notes when ascending and adds one more to it while descending, it is called an "Odava—Shadava"

(9) An "Odava—Odava Raga" always uses five notes of the Octave leaving any two notes both in the ascent and descent.

A beautiful verse from a modern literature on music regarding this is quoted below :—

पूर्णारोहावरोहः स्यात् प्रकारस्त्वेक एवहि ।
संपूर्णषाडवास्तत्र षडेव संभवंति ते ॥
संपूर्णौडुवकाश्चाथ पंचादशमिता मतः ।
इति परिस्फुटं भूयादनायासेन तद्विदाम् ॥
षाडवारोहसंपन्ना विलोमे षाडवाः पुनः ।
षड्त्रिंशद्भेकास्तत्र मन्यन्ते लक्ष्यको विदैः ॥
षाडवौडुवभेदास्ते नवतिः संप्रकीर्तितः ।
पंचदशहताः षट्ते परिस्फुटं विवेकिनाम् ॥
औडुवारोह संपन्नाः संपूर्णा अवरोहणे ।
पंचदश प्रकारास्ते संभवेयुर्मति विदाम् ॥
औडुवारोह संयुक्ता विलोमे षाडवास्तथा ।
नवतिप्रमिता भेदा सर्वलक्ष्यज्ञसंमताः ॥
औडुवौडुवभेदास्ते शरनेत्रकराः स्मृताः





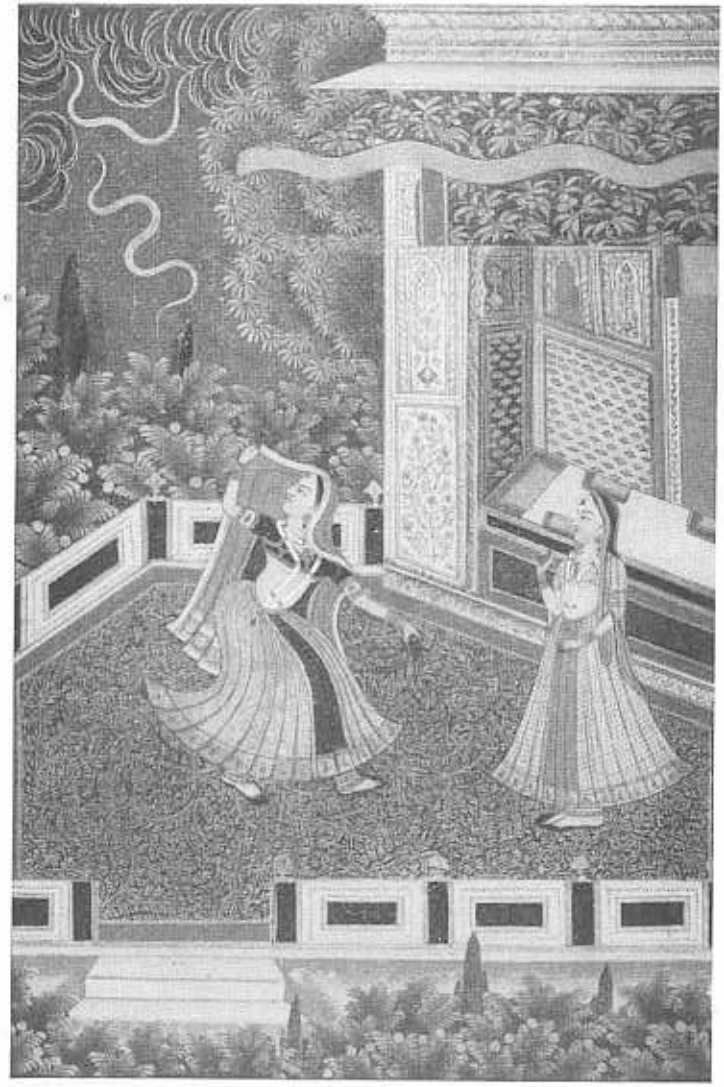

The second condition is that two notes of the same denomination should not come in a "Raga" one after the other consecutively. This rule, I believe, does not require any very long explanation. It has already been mentioned that in a series of twelve notes of the scale there are five notes, *viz.*, "Ri, Ga, Ma, Dha, Ni," which undergo "Vikrita" form. Of these "Ri, Ga, Dha and Ni" sometimes become Flat or "Komala" and "Ma" occasionally becomes "Tivra" or Sharp. The condition which is to be discussed now is that in a "Raga", both forms of these notes should not be used one after the other. Thus the two "Ri's," *i.e.*, Sharp and Flat, the two "Ga's," Flat and Sharp, cannot appear just one after the other. It is not a question of theory alone but it is a difficult feat to sing these prohibited notes in the way mentioned above. Even if sung with great care and precaution successfully, it will sound unmusical. There are some exceptions to this rule, *viz.*, Ragas like Kedar, Hamir, Behag,

Khamaj, Puravi, Pilu, Lalit, etc., take both the "Ma," "Ni," "Ga" and "Ri" on certain other conditions. These things are very well explained with illustrations in "Sitar-Marga", Vol. 2nd. Here it is enough to say that the exceptions will only prove the rule.

Regarding the third rule. the two notes, namely, "Ma" and "Pa," cannot be dropped together in any "Raga." The whole scale is supposed to be made of two parts or "Angas," namely, the "Purbanga" and the "Uttaranga." The "Purbanga" or the first half extends from Sa to Pa and the "Uttaranga" or the second half from "Ma" to "Sa" top. Thus we find that the notes "Ma" and "Pa" both come in "Purbanga" as well as in "Uttaranga" consecutively. These common notes are not allowed to be omitted at the same time in any Raga belonging to the system of Hindusthani Music.

As regards the fourth rule, it has already been explained that in the construction of a "Raga" "Aroha" (ascent) and "Abaroha" (descent) are necessarily required to complete a Raga formation. But regarding the "Vadi" note, it is really a very important condition; it will not be any exaggeration here if I say that this condition is a very important point of our Hindusthani Music system. Regarding this, modern authors are of the following opinion :—

RĀGINI KAMODA OF SRI RĀGA



MADHU-MADHAVI RĀGINI



स्वरा चतुर्विधा सेया रागोत्पादन गोचराः ।
वादी संवाद्यनुवादी विवादीच चतुर्विधाः ॥
वादी स्वरस्तु राजा स्यान्मंत्री संवादिसंज्ञितः ।
स्वरो विवादी वैरी स्यादनुवादीच भृत्यवत् ॥

There are four kinds of notes which determine a tune, namely, "Vadi," "Samavadi," "Anuvadi" and "Vivadi."

The "Vadi" note is the king or predominant note in a Raga. The "Samavadi" is the minister to the king or the note next in importance to the "Vadi" note. The "Anuvadi" is like the servant of the king, and the "Vivadi" is the enemy note in the Raga because it produces discord. The "Vadi" note discharge two functions. It determines the name of the "Raga" and also the time when it is to be sung. As regards the last condition, it is that a "Raga" must please the listeners. This one rule will prove its importance in the construction of "Ragas" that can be produced with the help of mathematical calculations.

Let us now find out the exact number of Ragas that can be produced easily from each of the "Raga-jati" or kind mentioned above.

Only one "Sampurna—Sampurna Raga" can be produced from the "Sampurna-jati."

(1) Ascent Sa, Ri, Ga, ma, Pa, Dha, Ni, Sa top. Descent Sa top, Ni, Dha, Pa, ma, Ga, Ri, Sa.

(2) The following six Ragas can be produced from "Sampurna—Shadava jati."

| | Ascent | Descent |
|---|---|---|
| 1. | Sa Ri Ga ma Pa Dha Ni Sa | Sa Dha Pa ma Ga Ri Sa |
| 2. | „ „ „ „ „ „ „ „ | „ Ni Pa ma Ga Ri Sa |
| 3. | „ „ „ „ „ „ „ „ | „ Ni Dha ma Ga Ri Sa |
| 4. | „ „ „ „ „ „ „ „ | „ Ni Dha Pa Ga Ri Sa |
| 5. | „ „ „ „ „ „ „ „ | „ Ni Dha Pa ma Ri Sa |
| 6. | „ „ „ „ „ „ „ „ | „ Ni Dha Pa ma Ga Sa |

(3) Fifteen kinds of Ragas are produced from the "Sampurna—Odava jati." They are as follows :—

| | Ascent | Descent |
|---|---|---|
| 1. | Sa Ri Ga ma Pa Dha Ni Sa | Pa ma Ga Ri Sa |
| 2. | „ „ „ „ „ „ „ „ | Dha ma Ga Ri Sa |
| 3. | „ „ „ „ „ „ „ „ | Dha Pa Ga Ri Sa |
| 4. | „ „ „ „ „ „ „ „ | Dha Pa ma Ri Sa |
| 5. | „ „ „ „ „ „ „ „ | Dha Pa ma Ga Sa |
| 6. | „ „ „ „ „ „ „ „ | Ni ma Ga Ri Sa |
| 7. | „ „ „ „ „ „ „ „ | Ni Pa Ga Ri Sa |
| 8. | „ „ „ „ „ „ „ „ | Ni Pa ma Ri Sa |
| 9. | „ „ „ „ „ „ „ „ | Ni Pa ma Ga Sa |
| 10. | „ „ „ „ „ „ „ „ | Ni Dha Ga Ri Sa |
| 11. | „ „ „ „ „ „ „ „ | Ni Dha ma Ri Sa |
| 12. | „ „ „ „ „ „ „ „ | Ni Dha ma Ga Sa |
| 13. | „ „ „ „ „ „ „ „ | Ni Dha Pa Ri Sa |
| 14. | „ „ „ „ „ „ „ „ | Sa Ni Dha Pa Ga Sa |
| 15. | „ „ „ „ „ „ „ „ | Sa Ni Dha Pa ma Sa |

(4) Six Ragas emanate from "Shadava—Sampurna-jati." Mention of this has already been made in connection with "Sampurna—Shadava Ragas." The changes to be made here are that any note of the octave should be omitted while ascending and all the seven notes should be used on descending.

(5) A variety of thirty-six kinds of Ragas is born from "Shadava—Shadava jati." This



can be done by leaving all the notes of the octave except "Sa," the keynote, just one after the other on both the ways while ascending and descending. Examples of such Ragas have already been given in "Sampurna—Shadava" and "Shadava—Sampurna" Ragas. If we take the ascending form of the first "Shadava—Sampurna" kind and add to it the other six varieties of the "Sampurna—Shadava" kind while descending, we get six varieties, but if all the six varieties of the former are added to the rest of the latter, then we shall have $6 \times 6 = 36$ Ragas in all out of "Shadava—Shadava jati."

(6) A species of ninety Ragas has sprung up from "Shadava—Odava jati." As a rule, all the six notes of the octave (except "Sa" which is supposed to be permanent), namely, "Ri, Ga, ma, Dha and Ni," are dropped one at a time while ascending the octave as in "Shadava—Sampurna jati Ragas," and a pair of fifteen each of two notes, *viz.*, "Ni—Dha," "Ni—Pa," "Ni—ma," "Ni—Ga," "Ni—Ri," "Dha—Pa," "Dha—ma," "Dha—Ga," "Dha—Ri," "Pa—ma," "Pa—Ga," "Pa—Ri," "ma—Ga," "ma—Ri" and "Ga—Ri," of "Shadava—Odava Ragas" are also left while descending the octave, *i.e.*, if all the six varieties of the "Shadava jatis" are added consecutively to the "Odava jati Ragas," then we shall have $6 \times 15 = 90$ species in all from the "Shadava—Odava jati."

(7) Ragas belonging to "Odava—Sampurna jati" are only fifteen in number because the following fifteen pairs of notes—"Ri—Ga," "Ri—ma," "Ri—Pa," "Ri—Dha," "Ri—Ni," "Ga—ma," "Ga—Pa," "Ga—Dha," "Ga—Ni," "ma—Pa," "ma—Dha," "ma—Ni," "Pa—Dha," "Pa—Ni" and "Dha—Ni," are left consecutively while ascending and all the seven notes are used on descending.

(8) A variety of ninety Ragas is formed from "Odava—Shadava Ragas," a description of which is given above. The reverse of this should be adopted here.

(9) Two hundred and twenty-five Ragas are born from the "Odava—Odava jatis." It has been already explained that we get fifteen varieties each out of the "Odava—Sampurna" and "Sampurna—Odava Ragas." If all these fifteen varieties of the former are added to the other fifteen species of the latter in order, we shall have $15 \times 15 = 225$ Ragas in all.

Thus we get 484 species of Ragas that can be produced from all the "Suddhha" notes of the octave, *i.e.*, from the "Bilawal Thata" of the East having the first tretachord of the Western major mode with "Suddhha Dha" in the second half. If all the "Thatas" enumerated by Pt. Vyankata Mukhi are taken for granted, then we shall have $484 \times 72 = 34848$ Ragas in the stock of our music literature.

KĀNAHDA RĀGINI

BANGALI RĀGINI



The above mentioned Ragas are entirely based on the "Aroha" (ascent) and "Abaroha" (descent) only. Besides this, there is another way of producing Raga by changing the "Vadi" and "Samavadi" notes of the Raga. It is a rule that

if Sa becomes Vadi, then ma or Pa will be Samavadi note.
„ Ri „ „ „ Pa „ Dha „ „ „ „
„ Ga „ „ „ Dha „ Ni „ „ „ „
„ ma „ „ „ Ni „ Sa „ „ „ „

and the reverse of it, *viz.*,

If top Sa becomes Vadi, then Pa or ma will be Samavadi note.
„ Ni „ „ „ ma „ Ga „ „ „ „
„ Dha „ „ „ Ga „ Ri „ „ „ „
„ Pa „ „ „ Ri „ Sa „ „ „ „

In the above mentioned process we can get very easily a number of 2350 Ragas more in addition to that of 34848 Ragas only from the "Bilawal Thatas." According to modern theories, the ten principal "Thatas," namely, "Bilawal," "Kalyan," "Khamaj," "Bhairava," "Purabi," "Marawa," "Kaphi," "Asavara," "Bhairavi" and "Todi," can bring forth an exact number of Ragas, *viz.*, $484 \times 10 = 4840$ Ragas, which, I believe, is absurd for the "Hindusthani System of Music." Moreover these Ragas will not be in a position in any way to fulfil the fifth condition, which is an important feature in the system of Raga formation. These mathematical calculations are chiefly required for those who are keenly interested in the theoretical aspect of this art as

research scholars and those who have not been able to acquire this divine art to their satisfaction.

Nearly two hundred "Ragas" in all that are sung or played on different musical instruments are in vogue in Northern India, but more Ragas are prevalent in South Indian Music. Indian musicians never sing more than about hundred and fifty Ragas. The most popular and common Ragas are nearly fifty. Of the remaining hundred many come under the class of 'Upa-Ragas' and 'Upanga-Ragas' (varieties). Thus, for instance, the 'Kanada-Raga' has eighteen species, 'Mallar' has thirteen, 'Todi' has thirteen, 'Saranga' has eight, 'Bilawal' has twelve, 'Kedar' has four, and so forth. The best and the easiest way to study the "Hindusthani System of Music" is to study the common and popular Ragas first, those which come under to the ten principal 'Thatas'; the varieties referred to above, will come later on.

The following list will give an idea of the Ragas that are produced from the ten principal 'Thatas' or parent scale of the system of Hindu music :—

(1) "Bilawal Thata" is the source of— Balawali, Alahiya Bilawal, Shukla Bilawal, Devagiri, Durga, Saraparda, Kukubha, Nata Bilawal, Lachasak, Shankara, Deshkar, Behag,



Hem Kalyan, Maluhakedar, Nata, Madha, Gunakali and Pahari.

वेलावली तथा ल्हैया शुक्लवेलावली ततः ॥
देवगिरीमनी दुर्गा सर्पर्दा ककुभा तथा ॥
नटवेला वलीत्युक्ता लच्छाशाखोऽथ शंकरः ।
देशिकाशे विहागश्च हेमकल्याण नामकः ॥
मलुहा नटमांडौच गुणकली पहाडिका ।
रागा एते मतास्तञ्चैर्वेलावली सुमेलजाः ॥

(2) The following Ragas are derived from the 'Kalyan Thata' :—

Yaman, Yaman Kalyan, Suddhha Kalyan, Bhupali, Chandrakanta, Jayat Kalyan, Puriya, Hindole, Malashiri, Kedar, Hamir, Kamode, Chayanaut, Shyam Kalyan, and Goudsaranga.

इमनः शुद्धकल्याणी भूपाली चंद्रकांतकः ।
जयत्कल्याणरागश्च कल्याणः पूरियाद्यकः ॥
हिंदोलश्चैव मालश्रीः केदारो हंमिराह्वयः ।
कामोदश्छायनाटश्च श्यामकल्याण नामकः ॥
गौडसारंग इत्येते रागाः कल्याण मेलजाः ॥

(3) "Khamaj Thata" gives birth to the Ragas mentioned below :—

Khamaj, Jhinjhothi, Soratha, Desh, Khambhabati, Tilang, Durga, Rageshwari, Jayajayabanti, Gara and Tilakkamode.

खंमाजश्चाथ झिंझूटी सोरटी देशनामकः ।
खंबावती तिलंगाख्या दुर्गा रागेश्वरी ततः ॥
जयावंती तथा गारा कामोदस्तिलकाद्यकः ।
इत्येते कीर्तिता लक्ष्ये रागाः खंमाजमेलजाः ॥

(4) Ragas derived from "Bhairava Thata" are given below :—

Bhairava, Shiva Bhairava, Ananda Bhairava, Ahiri Bhairava, Kalingda, Meghranjani, Saurastra, Jogia, Gauri, Ramkali, Prabhati, Bibhas, Lalit, Pancham and Gunakri.

मैखश्चैव कलिंगश्च रंजनी मेघपूर्विका ।
सौराष्ट्रो जोगिया गौरी रायकेली प्रभातकः ॥
विभासश्चाथ बंगाली भैरवः शिवपूर्वकः ।
आनन्दभैरवोऽप्यत्र भैरवोऽहीरसंज्ञकः ॥
ललितंपंचमाख्यश्च गुणकीर्लक्ष्यविश्रुता ।
इत्येते भैरवान्मेलाज्ञाता रागा विदां मते ॥

(5) The undermentioned Ragas are produced from "Purvi Thata" :—

Puri, Gauri, Reba, Shreerag, Deepak, Tribeni, Malabi, Tanki, Jetashree, Basant, Purya-Dhanashree and Paraj.

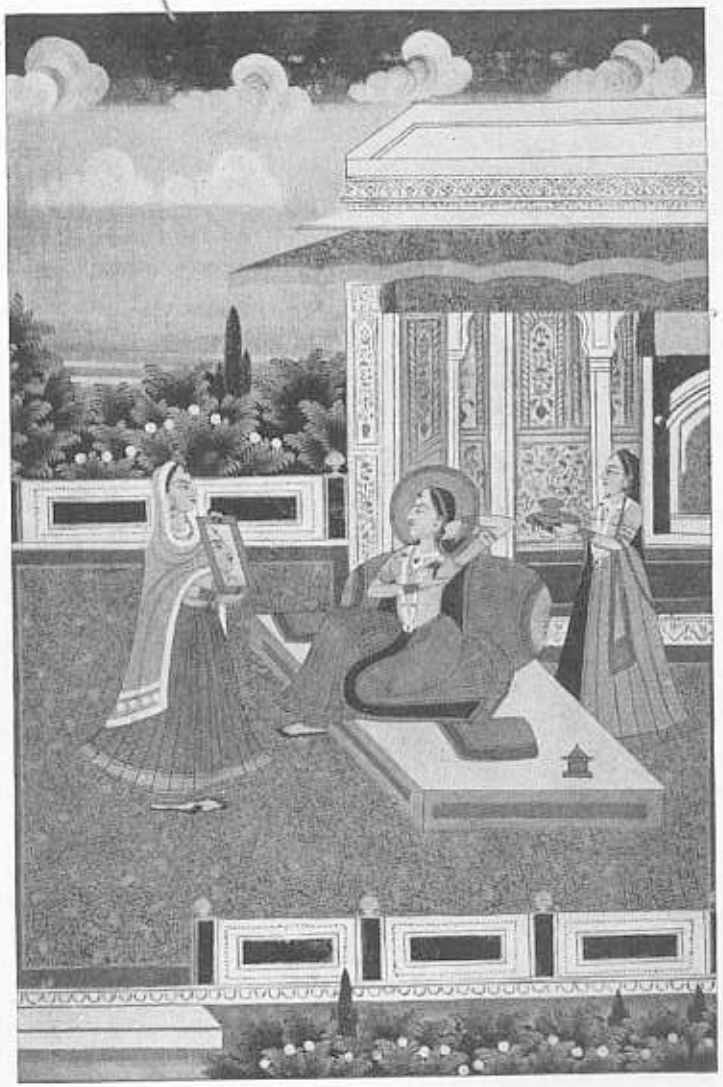
पूर्वीगैरि तथा रेवा श्रीरागो दीपकस्तथा ।
त्रिवेणी मालवी टंकी जेताश्रीश्च वसंतकः ॥
धनाश्रीः पूरियाद्यासौ परजा विबुधप्रिया ।
एते रागा मतास्तज्ज्ञैः पूर्वीमेल समुस्थिताः ॥

(6) "Maraba—Thata" is the source of the following :—

Maraba, Puriya, Sohani, Lalit, Basant, Jait, Bhankara, Bibhas, Bhatihar, Sajagiri, Maligaura, Pancham, Gauri, etc.

मारवा पूरिया चैव ललिता सोहनी तथा ।
वरारीजैत्रभंखारा विभासो भट्टियारकः ॥
साजगिरी तथा मालीगौरा पंचमसंशितः ।
ललितागौरीकाऽप्येते मारवामेलजा मताः ॥

(7) Ragas that are sprung from the "Kaphi Thata" are named in the list given below :—



VÎLAWAL (BILAWAL) RÂGINI

RĀMKALI RĀGINI



Dhanashri, Saindhabi, Kaphi, Dhani, Bhimpalasi, Pradipaki, Pilo, Hanshakankani, Bageeshwari, Bahar, Suha, Sugharayee, Kaushika, Sahana, Nayaki, Kanadra, Madhumadhava Sarang, Suddhha Saranga, Brindabani Saranga, Samanta Saranga, Miyki Saranga, Badahansa Saranga, Patamanjari, Gaud Mallar, Sur Mallar, Ramdasi Mallar, Miyaki Mallar and Megh Mallar.

धनाश्रीः सैंधवी काफी धानी भीमपलाशिका।
प्रदीपकी तथा पीलू रागिणी हंसकंकणी॥
वागीश्वरी बहारश्च सुहा सुघ्राइका ततः।
देशाख्यः कौशिकश्चाथ सहाना नायकी तथा॥
सारंगो मध्यमाद्याख्यः शुद्धसारंग इत्यपि।
वृंदावन्यथ सामंतो मीयां सारंग नामकः॥
बडहंसस्तथा शुद्ध मल्लारः पटमंजरी।
गौडमल्लारनामासौ सूर मल्लार इत्यपि॥
रामदास्याख्य मल्लारो मीयां मल्लार एव च।
ततः स्यान्मेघमल्लार इत्येते काफिमेलजाः॥

(8) "Asabari Thata" gives birth of the following Ragas :—

Asabari, Jaunpuri, Gandhari, Khat Raga, Sindhu Bhairavi, Kovsikikanadra, Darabarikanadra, Ziloph and Deshi.

आसावरी तथा जौनपुरीगांधारिदेशिके।
खटरागस्तथा सिंधुभैरवी कौशिकाह्वयः॥
दर्बारिकानडाऽङ्गणो झीलफो यवनप्रियः।
रागा एते मतास्तज्ज्ञैरासावरी सुमेलने॥

(9) "Bhairavi" and "Todi Thata" produce the Ragas mentioned below :—

Bhairavi, Malkaus, Bilaskahni Todi, etc.

भैरवी मालकोशश्च तोडीविलास खानिका ।
रागा एते मतास्तज्ज्ञैः भैरवी मेलनोत्थिताः ।

(10) Todi, Gurjari and Multani.

तोडी गुर्जरिका मूलतानी लक्ष्ये सुविश्रुता ।
रागा एते प्रसिद्धाः स्युस्तोडी मेलसमाश्रयाः ॥

Out of the Ragas mentioned above the following are the most popular even among those whose acquaintance with music lies in having heard the names of Ragas.

"Yaman, Bhupli, Hamir, Kedar, Chayanat, Hindole, Shankara, Behag, Gaud Sarang, Khamaj, Desh, Sorath, Jhinjhothi, Pahari, Jayajayabanti, Gara, Bhairava, Kalingda, Jogya, Purabi, Gauri, Puriya, Sohani, Basant, Lalit, Kaphi, Bageeshwari, Bhimpalasi, Brindabani Sarang, Pilo, Bahar, Nayaki Mallar, Ashabari, Adana, Jaunpuri, Darbarikanadra, Bhairabi, Malkaus, Todi and Multani."

It has been accepted by all standard authors that there are four kinds of "Varnas," namely, "Sthayee," "Arohi," "Abarohi," and "Sanchari." Mention regarding the two, leaving the first and the last, has been already made. "But the functions of all these four are very important features for the development of Ragas. Without



these "Varnas" a Raga cannot be composed and sung. All the authors of the East on Music approve the verse quoted below :—

गानक्रियोच्यते वर्णः स चतुर्धा निरूपितः ।
स्थाय्यारोह्यवरोही च संचारीत्यथ लक्षणम् ॥

That is, for the fulfilment of a Raga the four "Varnas" are essential. The function of "Sthayee" is to repeat the same note in a Raga, *viz.*, "Sa, Ri Ri, Ga Ga Ga, Ma Ma, ma ma," etc. The ascending and descending forms of all the notes of the Raga in a systematic way is known as "Aroha" (ascent) and "Abaroha" (descent), *i.e.*—

Ascent — Sa Ri Ga ma Pa Dha Ni Sa.
Descent — Sa Ni Dha Pa ma Ga Ri Sa.

"Sanchari" is nothing but a compound mixture of all these three, *i.e.*, "Sa Ri Ga ma, Ri Ga, Ri ma, Ga Ri Sa."

The limits of all these four "Varnas" when fixed in a Raga are known as "Sthayee, Antara, Sanchari and Abhoga" and a little change in that case is to be made, *viz.*, the "Sthayee" cannot go beyond the "Madhayasthana," and it should be in the "Madhayasthana," *i.e.*, from "Madhaya Sa" to "Tara Sa." "Antara" should be started either from the notes "Ga, ma," or "Pa" of the "Madhayasthana" and may ascend up to "Pa" of the "Tarasthana," the maximum range fixed for this purpose. "Sanchari" is a

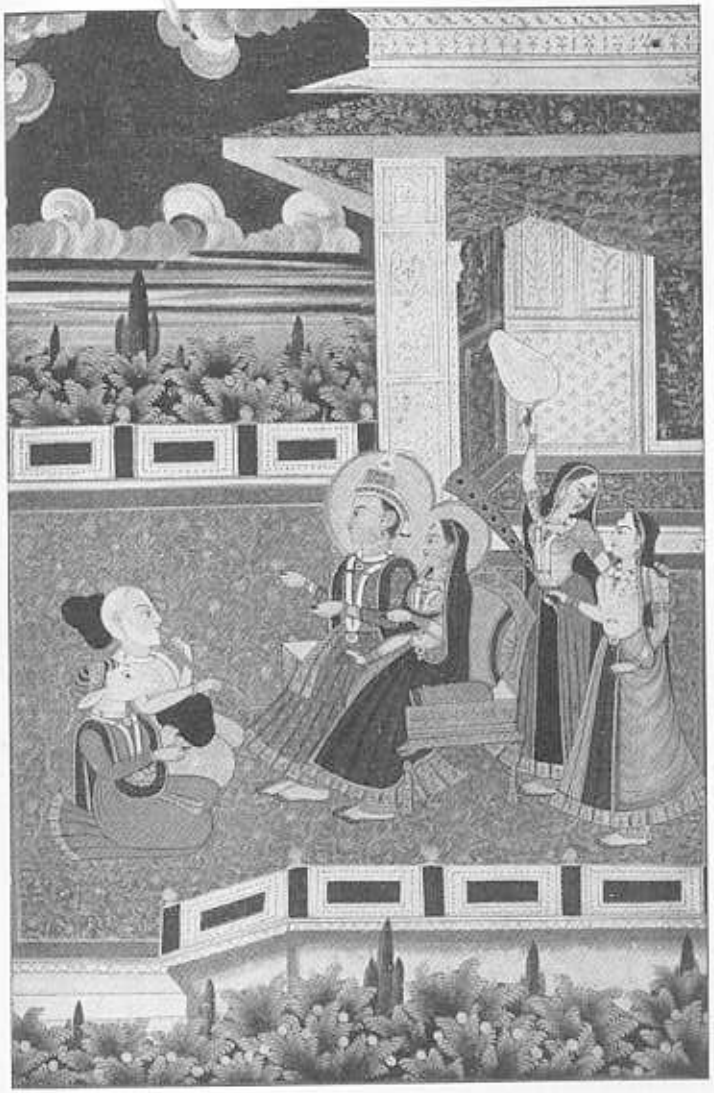
mixed combination of "Mandra" and "Madhayasthana," whereas "Abhog" utilises Madhaya and Tarasthana."

"Alankara" is also another aspect of all the "Varnas" which expands the Raga and beautifies it in a way of its own. Sanskrit authors define it thus :—

विशिष्टवर्णसंदर्भमलंकारं प्रचक्षते ।

"Alankaras" are supposed to be the fundamental principles of the practical art of music, without which it is almost impossible for a beginner to acquire this art which is known as the most difficult of all arts. Sixty-three kinds of "Alankaras" are mentioned in the various works on music but fifteen out of the whole are supposed to be more important and useful than the rest.

"Tana" is the combination of notes of any particular Raga based on the principles of "Alankara" to a certain limit beyond which it depends simply on the limits of the Raga and its conditions. It is of two kinds known as "Suddhha-Tana" and "Kuta-Tana." The latter are forty-nine in number, and regarding the former, there are differences of opinions. The detailed account of these problems are given elaborately in the third volume of "Sitar-Marga."



SRI RĀGA

TODÎ RĀGINI



येन विस्तार्यते रागः सतानः कथ्यते बुधैः ।
शुद्धकूटविभेदेन द्विविधास्ते समीरिताः ॥
शुद्धतान रहस्यं तल्लक्ष्ये नेह परिस्फुटम् ।
अतो विवेचनं तेषां नैवात्र सार्थकं भवेत् ॥

ALANKARAS :—

Bilawal Scale.

1. (*a*) Sa Ri Ga Ma Pa Dha Ni Sa
Sa Ni Dha Pa Ma Ga Ri Sa

(*b*) SaSa RiRi GaGa MaMa PaPa DhaDha
Ni Ni Sa Sa
Sa Sa Ni Ni Dha Dha Pa Pa MaMa
Ga Ga Ri Ri Sa Sa

(*c*) Sa Sa Sa Ri Ri Ri Ga Ga Ga Ma Ma Ma
Pa Pa Pa Dha Dha Dha Ni Ni Ni Sa Sa Sa
Sa Sa Sa Ni Ni Ni Dha Dha Dha Pa Pa Pa
Ma Ma Ma Ga Ga Ga Ri Ri Ri Sa Sa Sa

(*d*) Sa Sa Sa Sa Ri Ri Ri Ri Ga Ga Ga Ga
MaMaMaMa PaPaPaPa DhaDhaDhaDha
Ni Ni Ni Ni Sa Sa Sa Sa
Sa Sa Sa Sa Ni Ni Ni Ni
DhaDhaDhaDha PaPaPaPa MaMaMaMa
Ga Ga Ga Ga Ri Ri Ri Ri Sa Sa Sa Sa

2. Sa Ri, Ri Ga, Ga Ma, Ma Pa, Pa Dha
Dha Ni, Ni Sa
Sa Ni, Ni Dha, Dha Pa, Pa Ma, Ma Ga
Ga Ri, Ri Sa

3. (*a*) Sa Ga, Ri Ma, Ga Pa, Ma Dha, Pa Ni Dha Sa
Sa Dha, Ni Pa, Dha Ma, Pa Ga, Ma Ri Ga Sa

(*b*) SaSa GaGa, RiRi, MaMa, GaGa PaPa MaMaDhaDha, PaPa NiNi, DhaDha SaSa SaSa DhaDha, NiNi PaPa, DhaDha MaMa Pa Pa Ga Ga, Ma Ma Ri Ri, Ga Ga Sa Sa

4. Sa Ri Ga, Ri Ga Ma, Ga Ma Pa
Ma Pa Dha, Pa Dha Ni, Dha Ni Sa
Sa Ni Dha, Ni Dha Pa, Dha Pa Ma
Pa Ma Ga, Ma Ga Ri, Ga Ri Sa

5. Sa Ri Ga Ma, Ri Ga Ma Pa, Ga Ma Pa Dha
Ma Pa Dha Ni, Pa Dha Ni Sa
Sa Ni Dha Pa, Ni Dha Pa Ma
Dha Pa Ma Ga, Pa Ma Ga Ri
Ma Ga Ri Sa

6. (*a*) Sa Ma, Ri Pa, Ga Dha, Ma Ni, Pa Sa
Sa Pa, Ni Ma, Dha Ga, Pa Ri, Ma Sa

(*b*) Sa Sa Ma Ma, Ri Ri, Pa Pa, Ga Ga, Dha Dha Ma Ma Ni Ni, Pa Pa Sa Sa
Sa Sa Pa Pa, Ni Ni Ma Ma, Dha Dha Ga Ga, Pa Pa Ri Ri, Ma Ma Sa Sa

7. (*a*) Sa Pa, Ri Dha, Ga Ni, Ma Sa
Sa Ma, Ni Ga, Dha Ri, Pa Sa

(*b*) Sa Sa Pa Pa, Ri Ri Dha Dha, Ga Ga Ni Ni, Ma Ma Sa Sa
Sa Sa Ma Ma, Ni Ni Ga Ga, Dha Dha Ri Ri, Ma Ma Sa Sa



8. Sa Ri Ga Ma Pa, Ri Ga Ma Pa Dha
Ga Ma Pa Dha Ni, Ma Pa Dha Ni Sa
Sa Ni Dha Pa Ma, Ni Dha Pa Ma Ga
Dha Pa Ma Ga Ri, Pa Ma Ga Ri Sa

9. Sa Ri Ga Ma Pa Dha, Ri Ga Ma Pa Dha Ni
Ga Ma Pa Dha Ni Sa
Sa Ni Dha Pa Ma Ga, Ni Dha Pa Ma Ga Ri
Dha Pa Ma Ga Ri Sa

10. Sa Ri Ga Ma Pa Dha Ni, Ri Ga Ma Pa Dha Ni Sa, Sa Ni Dha Pa Ma Ga Ri
Ni Dha Pa Ma Ga Ri Sa

11. Sa Ri Sa, Ri Ga Ri, Ga Ma Ga, Ma Pa Ma
Pa Dha Pa, Dha Ni Dha, Ni Sa Ni
Sa Ni Sa, Ni Dha Ni, Dha Pa Dha
Pa Ma Pa, Ma Ga Ma, Ga Ri Ga
Ri Sa Ri, Sa Ni Sa

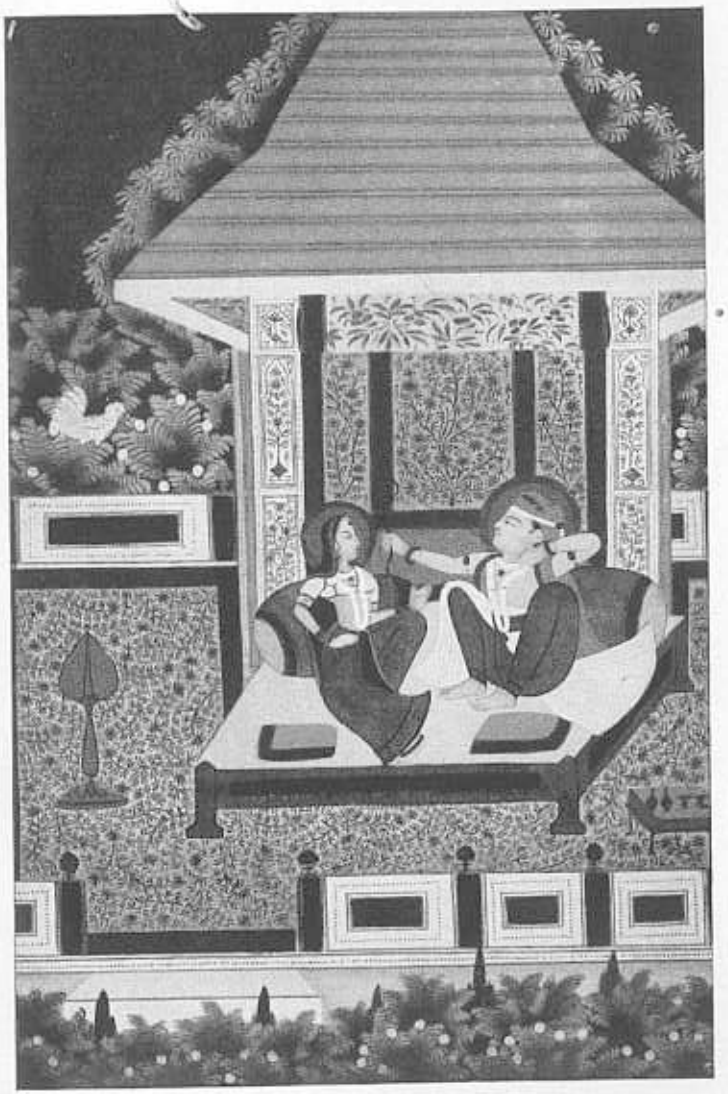
12. (*a*) Sa Ri Ga Ga Ga, Ri Ga Ma Ma Ma
Ga Ma Pa Pa Pa, Ma Pa Dha Dha Dha
Pa Dha Ni Ni Ni, Dha Ni Sa Sa Sa
Sa Ni Dha Dha Dha, Ni Dha Pa Pa Pa
Dha Pa Ma Ma Ma, Pa Ma Ga Ga Ga
Ma Ga Ri Ri Ri, Ga Ri Sa Sa Sa

(*b*) Sa Ri Ga Ga, Ri Ga Ma Ma, Ga Ma Pa Pa
Ma Pa Dha Dha, Pa Dha Ni Ni, Dha Ni Sa Sa
Sa Ni Dha Dha, Ni Dha Pa Pa, Dha Pa Ma Ma
Pa Ma Ga Ga, Ma Ga Ri Ri, Ga Ri Sa Sa

13. Sa Ri Sa Ri Ga, Ri Ga Ri Ga Ma
Ga Ma Ga Ma Pa, Ma Pa Ma Pa Dha
Pa Dha Pa Dha Ni, Dha Ni Dha Ni Sa
Sa Ni Sa Ni Dha, Ni Dha Ni Dha Pa
Dha Pa Dha Pa Ma, Pa Ma Pa Ma Ga
Ma Ga Ma Ga Ri, Ga Ri Ga Ri Sa

14. Sa Ri Ga, Sa Ri Ga Ma, Ri Ga Ma, Ri
Ga Ma Pa, Ga Ma Pa, Ga Ma Pa Dha
Ma Pa Dha, Ma Pa Dha Ni, Pa Dha Ni
Pa Dha Ni Sa, Sa Ni Dha, Sa Ni Dha Pa
Ni Dha Pa, Ni Dha Pa Ma, Dha Pa Ma
Dha Pa Ma Ga, Pa Ma Ga, Pa Ma
Ga Ri, Ma Ga Ri, Ma Ga Ri Sa

15. Sa Ri Sa, Sa Ri Ga Ri Sa, Sa Ri Sa Ma
Ga Ri Sa, Sa Ri Ga Ma Pa Ma Ga Ri Sa
Sa Ri Ga Ma Pa Dha Pa Ma Ga Ri Sa
Sa Ri Ga Ma Pa Dha Ni Dha Pa Ma Ga
Ri Sa
Sa Ri Ga Ma Pa Dha Ni Sa Ni Dha Pa Ma
Ga Ri Sa
Sa Ni Sa, Sa Ni Dha Ni Sa, Sa Ni Dha Pa
Dha Ni Sa, Sa Ni Dha Pa Ma Pa Dha Ni Sa
Sa Ni Dha Pa Ma Ga Ma Pa Dha Ni Sa
Sa Ni Dha Pa Ma Ga Ri Ga Ma Pa Dha
Ni Sa
Sa Ni Dha Pa Ma Ga Ri Sa Ri Ga Ma
Pa Dha Ni Sa
Sa Ni Dha Pa Ma Ga Ri Sa



VARĀTIKĀ (VARATI) RĀGINI

RĀGINI GAUDAMALARA OF MEGHA RĀGA

THIRD CHAPTER

## TIME THEORY OF RAGA AND TALA

By time theory is meant a rule of practice or custom having the force of law, which refers to the 'Ragas' comprising the entire field of Hindusthani Music and assigned to certain timings of the day and night. But the relation between a particular 'Raga' and a certain fixed time at which the 'Raga' should be sung by the vocalists, or played on musical instruments by the instrumentalists, is a different problem for the scientists to solve. If taking all these things into consideration, people possessing some knowledge of this art think over the inter-relation between the vibrations of light and sound, in the light of the researches of the great Indian scientist, the late Dr. Jagadish Chandra Bose, this theory may, after all, seem not so fantastic as to provoke a smile.

Scholars and artists in music have agreed since time immemorial that the time for singing the different 'Ragas' should be fixed. So we have, according to the shastras, specific hours for the singing of a specific 'Raga.'

"Ragas" that are already described in the Second Chapter are divided into two main heads, namely, "Purba Raga" and "Uttar Raga." In the 'Ragas' falling under the first

head, *i.e.*, "Purba Raga," the 'vadi' or predominant note will be one of these notes, *viz.*, Sa, Ri, Ga, Ma, and Pa invariably, and all the 'Ragas' that are under this head are to be sung between midday and midnight. In the case of the 'Ragas' under the second head, *i.e.*, 'Uttar Ragas,' the 'Vadi' note will be one of the following notes :—Ma, Pa, Dha, Ni, and top Sa and they are considered fit for singing between midday and midnight.

All 'Ragas' coming under the above mentioned two main heads may be classified into the following classes :—

1. 'Ragas' with Sharp Ri, Ga and Ma.
2. 'Ragas' with Sharp Ga, Ni and ri 'Komal'.
3. 'Ragas' with Flat Ga and Ni.

'Ragas' belonging to the second class are known as 'Sandhiprakash Ragas,' and most of these 'Ragas' are derived from 'Bhairava,' 'Purabi' and 'Marba' Thatas and these 'Ragas' are usually sung between 4 P.M. and 7 P.M., also between 4 A.M. and 7 A.M.

It has been observed that the 'Ragas' which come out from 'Bilawal,' 'Kalyan' and 'Khamaj' Thatas usually take Ri, Ga and Dha Sharp (Tivra) and they are known as the 'Purba' or 'Purbanga Vadi Raga.' The time considered to be the best for singing these 'Ragas' is just after that for the 'Sandhi Prakash Ragas,'



*i.e.*, between 7 P.M. and midnight and again between 7 A.M. and midday.

'Ragas' belonging to the third class, that is, 'Ragas' which are produced from the remaining Thatas, namely, 'Kaphi,' 'Asabari,' 'Bhairabi, and 'Todi,' take Ga and Ni 'Komal' and come between the 'Ragas' of the first and second class. They are sung after 'Purba Ragas' and before 'Sandhi Prakash Ragas,' *i.e.*, from midday to 4 P.M. and midnight to 4 A.M.

The following quotation from 'Lakshaya Sangeet' will give a very good idea of the theory of time :—

प्रातःकाले तथा सायंकाले गेयास्तु ये मताः ।
संधिप्रकाशनामानो रागा अस्माभिरीरिताः ॥
एतद्रागेषु निर्दिष्टं वैचित्र्यं लक्ष्यवेदिभिः ।
मृदुत्वं रिधयोश्चाथ तीव्रत्वं गनिषादयोः ॥
सांयकालप्रगेयत्वं तीव्रमेणा भवेत्स्फुटम् ।
शुद्धमेन भवेत्तद्वत् प्रातः कालप्रसूचनम् ॥
हिन्दुस्थानीयरागाणां त्रयो वर्गाः सुनिश्चिताः ।
स्वरविकृत्यधीनास्ते लक्ष्यलक्षणकोविदैः ॥
रिगधतीव्रका रागा वर्गेऽग्रिमे व्यवस्थिताः ।
द्वितीये कीर्तिताः सर्वे रिधकोमलसंयुताः ॥
तृतीये तु नियुक्ताः स्युर्गनिकोमलमंडिताः ।
समया दिव्यवस्थाऽत्र भवेन्मेनाध्व दर्शिताः ॥

Measurement of time in Indian music is also a very important and difficult problem

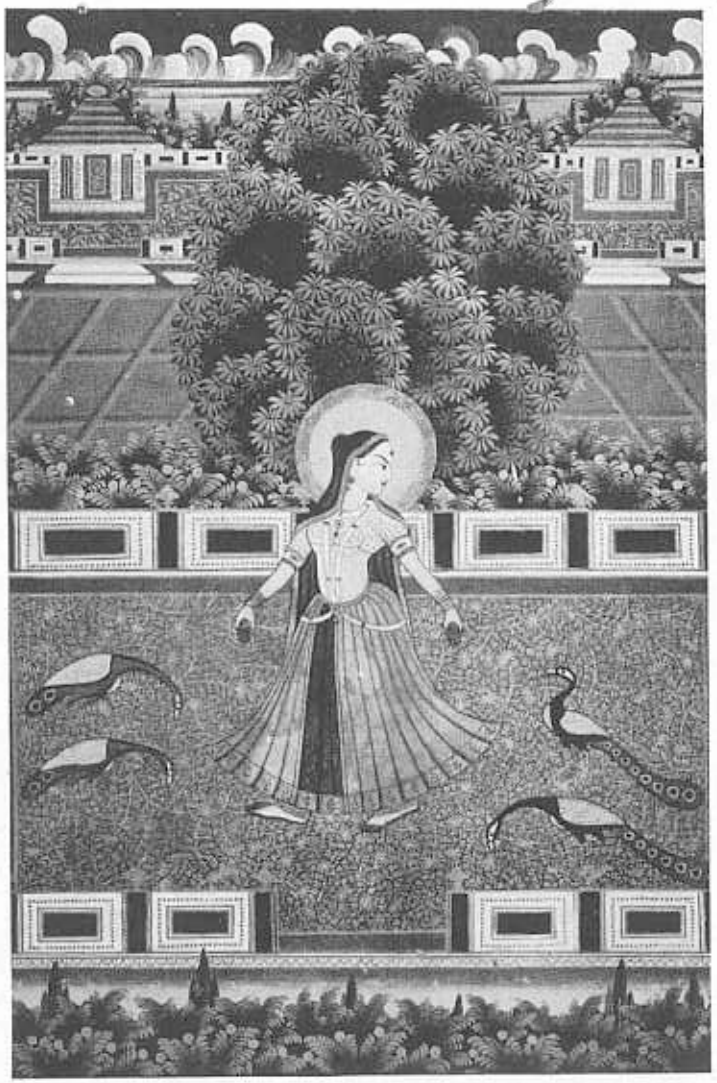
that should be very carefully studied and remembered by beginners as well as by those who have acquired the art of music to some measure. The relation of time in music is effected by the structure of the language and the method of verification which comes out ultimately from the gradual development of the prosody and metres of poetry.

The scholars of music of the East have named rhythm as "Laya." It is nothing but a natural harmonious flow of vocal and instrumental sound and also a regular succession of accents. According to its functions three different stages have been observed and noted by all the experts in the art of playing on drums and they are commonly known as "Bilambita laya" (slow speed), "Madhaya laya" (medium speed) and "Druta laya" (fast speed).

*Laya*—the musical time—is entirely based upon the syllables and mainly five symbols are accepted for its fulfilment. The following for example :—

| | | |
|---|---|---|
| Anudruta..... | 1 syllable ..... | $\frac{1}{4}$ metre. |
| Druta ..... | 2 syllables..... | $\frac{1}{2}$ metre. |
| Laghu ..... | 4 syllables..... | 1 metre. |
| Guru..... | 8 syllables .... | 2 metres. |
| Pluta..... | 12 syllables..... | 3 metres. |
| Kakapada..... | 16 syllables..... | 4 metres. |

RĀGINI DHANASRI OF DĪPAKA RĀGA



KAKUBHA RĀGINI OR MALLARI RĀGINI



When the "Laya" and metres or "Matrās" are fixed, then it is said to be a "Tala," *i.e.*, a "Tala" is a sum of metres or "Matras" having different divisions. If leaving behind the old stories only the facts are accepted, then it is found that "Bharata," the author of "Natya Sastra"—one of the oldest treatises on the art and science of music and dancing—first discovered the twenty-two kinds of "Tala" from the songs of lark. Later on Saranga Deva mentioned in his "Sangeet Ratnakar" one hundred and twenty different varieties of "Tala," the measurements of time that were in vogue in those days. It has been minutely observed that according to the necessity of the practical artists numerous different "Talas" were introduced in Indian music from time to time, most of which are still current. Out of those "Talas" about forty are in use at present but fifteen out of them are common and popular among all lovers of music of the day.

The word "Tala" generally refers to the beating of the time by clapping of hands whereas "Khali" indicates omissions of the same. One should be very particular about the ending of the "Tala." The vocalists, instrumentalist and dancers also complete or finish at the "Sam" like the drummers, who keep time in the performance. The "Khali" is the wave of the hand-beat that helps the artists to find out the place of "Sam" in particular "Talas." It is an

accepted rule that the "Khali" must come just before the "Sam" so that, however lost the singers may be in his improvisation, the "Khali" shows him the way back to the "Sam."

To form an idea of the fifteen popular "Talas" symbols or "Boles" with metres or "Matras" are given below :—

(क) **१. ताल दादरा.**

| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ |
|---|---|---|---|---|---|---|
| ठेका— | धीं | धीं | धा | धा | तीं | ना |
| | × | | | ० | | |

(ख)

| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ |
|---|---|---|---|---|---|---|
| ठेका:— | धी | धी | ना | धा | तू | ना |
| | × | | | ० | | |

(ग)

| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ |
|---|---|---|---|---|---|---|
| ठेका:— | धीं | तीं | धा | धा | तीं | ना |
| | × | | | ० | | |

**२. ताल तीव्रा.**

| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ | ७ |
|---|---|---|---|---|---|---|---|
| थपीया:— | ध | दीं | ता | तिट | कत | गदि | गिन |
| | × | | | २ | | ३ | |

**३. ताल रुपक.**

| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ | ७ |
|---|---|---|---|---|---|---|---|
| ठेका:— | धीं | धा | तृक | धीं | धीं | धा | तृक |
| | × | | | २ | | ३ | |



**४. ताल कहरवा.**

| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ |
|---|---|---|---|---|---|---|---|---|
| ठेका:— | धि | न | धा | गे | न | ति | न | क |
| | × | | | | ० | | | |

**५. झपताल.**

| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० |
|---|---|---|---|---|---|---|---|---|---|---|
| ठेका:— | धी | ना | धी | धी | ना | ती | ना | ती | ती | ना |
| | × | | २ | | | ० | | ३ | | |

**६. सूल ताल.**

| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० |
|---|---|---|---|---|---|---|---|---|---|---|
| थपिया:— | धा | धा | दीं | ता | किट | धा | तिट | किट | गदि | गिन |
| | × | | ० | | २ | | ३ | | ० | |

**७. चौताल.**

| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० | ११ | १२ |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| थपिया:— | धा | धा | दीं | ता | किट | धा | दीं | ता | तिट | कत | गदि | गिन |
| | × | | ० | | २ | | ० | | ३ | | ४ | |

(क) **८. एकताल.**

| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० | ११ | १२ |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ठेका:— | धीं | धीं | धागे | तृक | तूं | ना | क | त्रा | धीं | तृक | धीं | ना |
| | × | | ० | | २ | | ० | | ३ | | ४ | |

(ख)

| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० | ११ | १२ |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ठेका:— | धीं | धीं | ना | धागे | तूं | ना | क | तिट | धीं | तिट | धीं | तिट |
| | × | | | २ | | | ० | | | ३ | | |

### ९. आड़ाचौ ताल.

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० | ११ | १२ | १३ | १४ |
| ठेका:— | धीं | तिरकिट | धी | ना | तूं | ना | क | त्रा | तिरकिट | धीं | ना | धीं | धीं | ना |
| | × | | २ | | ० | | ३ | | ० | | ४ | | ० | |

(क)

### १०. ताल झूपरा.

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० | ११ | १२ | १३ | १४ |
| ठेका:— | धीं | धीं | नत | धीं | धीं | धागे | तृक | तीं | तीं | नत | धीं | धीं | धागे | तृक |
| | × | | | २ | | | | ० | | | ३ | | | |

(ख)

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० | ११ | १२ | १३ | १४ |
| ठेका:— | धीं | ऽधा | तृक | धीं | धीं | धागे | तृक | तीं | ऽता | तृक | धीं | धीं | धागे | तृक |
| | × | | | २ | | | | ० | | | ३ | | | |

### ११. ताल धमार.

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| मात्रा:— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० | ११ | १२ | १३ | १४ |
| थपिया:— | क | धी | ट | धी | ट | धा | ऽ | क | त्रि | ट | ति | ट | ना | ऽ |
| | × | | | | | २ | | ० | | | ३ | | | |

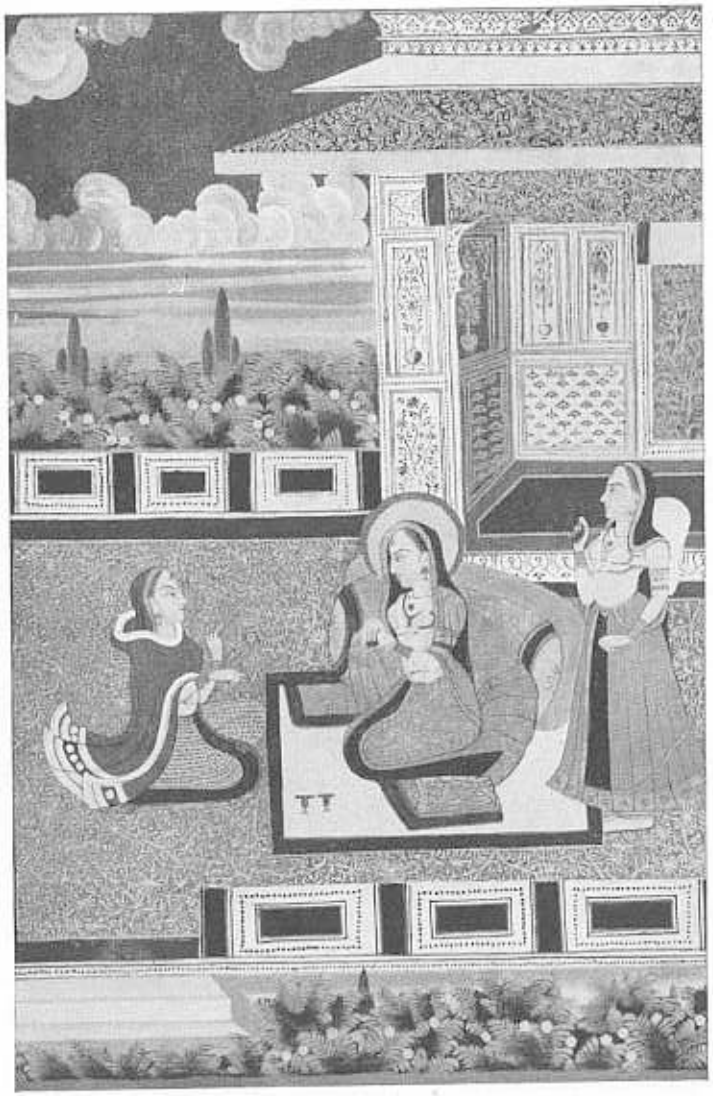
### १२. ताल दीपचंदी.

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| मात्रा: — | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० | ११ | १२ | १३ | १४ |
| ठेका: — | धीं | धी | ऽ | धा | ग | तीं | ऽ | ता | तीं | ऽ | धा | ग | धीं | ऽ |
| | × | | | २ | | | | ० | | | ३ | | | |

### १३. ताल चांचर.

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| मात्रा :— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० | ११ | १२ | १३ | १४ |
| ठेका :— | धा | धीं | ऽ | धा | गे | धीं | ऽ | ता | तीं | ऽ | धा | गे | धीं | ऽ |
| | × | | | २ | | | | ० | | | ३ | | | |

VASANTA RĀGINI



RĀGINI TATAMAÑJARI OF BHAIRAVA RĀGA



### १४. ताल तिलवाडा.

| मात्राः— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० | ११ | १२ | १३ | १४ | १५ | १६ |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ठेकाः— | धा | तृक | धीं | धीं | धा | धा | तीं | तीं | ता | तृक | धीं | धीं | धा | धा | धीं | धीं |
| | × | | | | २ | | | | ० | | | | ३ | | | |

### (क) १५. त्रिताल.

| मात्राः— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० | ११ | १२ | १३ | १४ | १५ | १६ |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ठेकाः— | धा | धीं | धीं | धा | धा | धीं | धीं | धा | धा | तीं | तीं | ता | ता | धीं | धीं | धा |
| | × | | | | २ | | | | ० | | | | ३ | | | |

(ख)

| मात्राः— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० | ११ | १२ | १३ | १४ | १५ | १६ |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ठेकाः— | ता | धीं | धीं | धा | ता | धीं | धीं | धा | ता | तीं | तीं | ता | ता | धीं | धीं | धा |
| | × | | | | २ | | | | ० | | | | ३ | | | |

(ग)

| मात्राः— | १ | २ | ३ | ४ | ५ | ६ | ७ | ८ | ९ | १० | ११ | १२ | १३ | १४ | १५ | १६ |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ठेकाः— | ना | धीं | धीं | ना | ना | धीं | धीं | ना | ना | तीं | तीं | ता | ता | धीं | धीं | ना |
| | × | | | | २ | | | | ० | | | | ३ | | | |

FOURTH CHAPTER

## SHORT NOTES

*Alap.*—is an analysis of "Ragas" in which all the conditions of a "Raga" should very strictly be observed. Certain rules, just as the starting or beginning of the "Raga" from a particular note from a 'sthayee,' 'antara.' 'sanchari' and 'abhog,' also a systematic development of the same with all the notes of the octave permitted for this purpose, are supposed to be its main feature. This is one of the ancient and original types of singing that very seldom we happen to hear to-day.

Words are not at all used for this purpose except the meaningless "na, ta, ri, na, num." It is very sweet and pleasing to the human ears. This type of singing is recognised to be the highest peak of the Indian art of music. Perfection of an Indian artist, whether vocalist or instrumentalist, is only judged by his practical performance in 'alap' singing. A high class 'alap' singer can sing a 'Raga' even to-day for hours together without the least effort and can also create a musical atmosphere in the minds of the listeners who naturally become spell-bound by the effect of the sweet melodious concord.



*Dhrupad:*—This type of composition and style of singing has its origin from the time of Raja Man Singh of Gwalior. He is considered as the founder of 'Dhrupad' style of singing and a most proficient composer as well as a great patron of it. It is sung very slow and with the full voice. It contains all the four parts, namely, 'sthayee,' 'antara,' 'sanchari' and 'abhoga,' mention of which has already been made previously. 'Ektal,' 'choutal', 'adachoutal' are chiefly used in this type of songs.

The following four different names had been given to "Dhrupads" according to the style in which it is sung.

1. Gobarhari. 2. Khandari. 3. Dogar and 4. Nauhar bani.

It is found in "Madraul Mausiki" by Hakim Mohammad Reza, that most of these names have simply been given to the songs according to the surnames of the composers. It is said that Tan-Sen was a Gaudiya Brahmin by birth, so the "Dhrupads" which he had composed were usually known as "Gobarhar bani."

Samokhan Singh, after marrying Saraswati—the daughter of Tan-Sen—came before the world of music with a good number of "Dhrupads" set by him that are generally known as "Khandar bani."

Brij Chandra and Shri Chandra were both Rajputs and they belonged to Dagour and Nauhar; so the songs that were composed by them were named as "Dagour and Nauhar bani." At present all these different styles are not in common use, so it is very difficult to recognise them, more so is to differentiate one from the other. A very few Dhrupad singers are still in Northern India, who represent the different styles.

*Hori.*—This type of singing is next in importance to 'dhrupad.' It is generally known as 'dhamar,' because it is usually sung in the 'tala' which is said to be 'dhamar.' The peculiar character of this type of music is the measurement of time, *i.e.*, 'laya,' rhythm. Singing the same piece to different varieties of rhythm of the fixed 'tala' is its special feature.

*Khayal.*—is an Urdu word meaning whim. It is generally ovserved that this type of singing possesses a quite peculiar style of its own. Probably that is why such a name is attributed to it. It is very difficult to say anything definitely about the person who first introduced this type of singing in 'Hindusthani' music. Some are of opinion that Ada Ranga and Sada Ranga, the famous musicians of the latter part of the mediaeval period who lived under



the patronage of kind Mohammed Saha of the Mogul dynasty, are the originators of this style. Others say that Sultan Husain Sherque of Jaunpur is the inventor of this class of music. Others again give all the credit to Hazrat Amir Khusru.

'Khayal' is recognised nowadays as the standard of classical music, though it is supposed even to-day to be light music by the orthodox 'Dhrupad' singers. It has its own beauty and its own characteristics. 'Khayals' are of two kinds, namely, slow and fast. The slow 'khayals' are generally sung on 'tilbada,' 'adachoutal,' 'ektal,' 'deepchandi,' 'jhumra' 'tibra' and 'rupak,' etc., whereas the fast khayals are sung in 'trital,' 'jhaptal' and 'ektal.' Proper use of 'tana' is its special feature.

*Tappa.*—Songs of this species are sung by those who were considered to be fond of love songs. It has been brought to its present condition by the famous Shoree of Lucknow, who in some measure may be considered to be its founder. Tappas were formerly sung in a very rude style by the camel drivers of Punjab; and it was Shoree who gave it the elegance with which it is now sung.

*Thumri.*—It is a mixture of 'khayal' and 'tappa.' It had flourished under the support

of the Nawab of Oudh. Nawab Wajid Ali Saha of Lucknow, the last Nawab of Oudh, is considered to be one of the best composers of this type of songs. The United Provinces, specially Lucknow and Benares, are famous for this type of music even to-day.

*Tarana.*—is entirely a different type of music. Some scholars say that Amir Khushru, being a stranger, could not follow the difficult and highflown Sanskrit language of the Hindus, left the words from the songs and put some meaningless words instead such as 'ta, na, ri, ta, num, diri, diri,' etc., and added to it some technical words borrowed from the musical instruments 'sitar' and 'tabla' and introduced a new style of Hindusthani Music, which is known nowadays as 'tarana.'

Devotional songs are known as 'abhanga,' 'bhajan,' 'kirtan' and 'sankirtans,' etc. It is a very old type of singing which has been in vogue in India for a very long time.

*Lakshaya Sangeet.*—It is a song composed by modern authors, set to a certain 'Raga' and illustrates all the conditions of the 'Raga' and gives a perfect knowledge of the same in a version of musical tune. Each 'Raga' gives a detailed account of its own, which enables a



stranger to form a rough idea of that particular 'Raga.' The Late Pt. V. N. Bhatkhande is the composer of this type of songs. He has earned the gratitude of all lovers of music by composing 'lakshaya sangeet' on all the 'Ragas' that are mentioned in his work.

*Saragama.*—It is simply a composition of notes of some particular 'Raga' composed by the practical artists of the mediaeval and modern time.

The 'saragams' are very useful for the beginners, because they help them in remembering the tune of the 'Raga' and leads them to proper intonation, which is the most important and difficult point in the practice of this art.

| No. | Name of Raga. | Raga derived from | Raga—Jati. | Prohibited Note. | Vadi Note. | Samabadi Note. | Time of singing the Raga. |
|---|---|---|---|---|---|---|---|
| 1 | Yaman or Yaman-kalyan. | Kalyan Thata. | Sampurna—Sampurna. | × | Ga | Ni | 7 P.M. to. 10 P.M. |
| 2 | Bhupali .. | ,, ,, | Odava—Odava. | Ma & Ni | ,, | Dha | ,, ,, ,, ,, ,, |
| 3 | Hamir .. | ,, ,, | Shadava—Sampurna. | Ri | Dha | Ga | ,, ,, ,, ,, ,, |
| 4 | Kedar .. | ,, ,, | Odava— ,, | Ri & Ga | Ma | Sa | ,, ,, ,, ,, ,, |
| 5 | Chayanata .. | ,, ,, | Shedava— ,, | Ni | Pa | Ri | ,, ,, ,, ,, ,, |
| 6 | Hindol .. | ,, ,, | Odava—Odava. | Ri & Pa | Dha | Ga | 7 A.M. to 10 A.M. |
| 7 | Shankara .. | Bilawal ,, | ,, ,, | Ri & Ma | Ga | Ni | 10 P.M. to 1 ,, |
| 8 | Behag .. | ,, ,, | ,, —Sampurna. | Ri & Dha | ,, | ,, | ,, ,, ,, ,, ,, |
| 9 | Gourasranga .. | ,, ,, | Sampurna— ,, | × | ,, | Dha | 10 A.M. to 12 Noon. |



| No. | Name of Raga. | Raga derived from | Raga—Jati. | Prohibited. Note. | Vadi Note. | Samabadi Note. | Time of singing the Raga. |
|---|---|---|---|---|---|---|---|
| 10 | Pahari .. | Bilawal Thata. | Sampurna—Sampurna. | × | Sa | Pa | This Raga can be sung or played at any time. |
| 11 | Khamaj .. | Khamaj ,, | Shadava— ,, | Ri | Ga | Ni | 7 P.M. to 10 P.M. |
| 12 | Desh .. | ,, ,, | ,, ,, | Dha | Ri | Pa | 10 P.M. to 1 A.M. |
| 13 | Sorath .. | ,, ,, | Odava— ,, | Ga&Dha | ,, | Dha | ,, ,, ,, ,, ,, |
| 14 | Jhinghothi .. | ,, ,, | Sampurna— ,, | × | Ga | Ni | 7 P.M. to 10 P.M. |
| 15 | Jayajayabanti .. | ,, ,, | ,, ,, | × | Ri | Pa | 10 P.M. to 1 ,, |
| 16 | Gara .. | ,, ,, | Odava—Shadava | Pa & Ri | Ga | Ni | ,, ,, ,, ,, ,, |
| 17 | Bhairava .. | Bhairava ,, | Sampurna—Sampurna. | × | Dha | ,, | 4. AM. to 7A. M. |
| 18 | Kalingra .. | ,, ,, | ,, ,, | × | Pa | Sa | ,, ,, ,, ,, ,, |
| 19 | Jogia .. | ,, ,, | ,, ,, | × | Ma | ,, | ,, ,, ,, ,, ,, |

| No. | Name of Raga. | Raga derived from | Raga—Jati. | Prohibited Note. | Vadi Note. | Samabadi Note. | Time of singing the Raga. |
|---|---|---|---|---|---|---|---|
| 20 | Purabi .. | Purabi Thata. | Sampurna—Sampurna | × | Ga | Ni | 4 P.M. to 7 P.M |
| 21 | Gouri .. | ,, ,, | Odava— ,, | Ga&Dha | Ri | Pa | ,, ,, ,, ,, ,, |
| 22 | Basant .. | ,, ,, | Sampurna— ,, | × | Sa | ,, | 1 A.M. to 4 A.M. |
| 23 | Puriya .. | Maraba ,, | Shadava—Shadava | Pa | Ga | Ni | 4. P.M. to 7 P.M. |
| 24 | Sohini .. | ,, ,, | ,, ,, | ,, | Dha | Ga | 1 A.M. to 4 A.M. |
| 25 | Lalit .. | ,, ,, | ,, ,, | ,, | Ma | Sa | ,, ,, ,, ,, ,, |
| 26 | Kaphi .. | Kaphi ,, | Sampurna—Sampurna | × | Pa | ,, | 10 P.M. to 1 ,, |
| 27 | Begeeshwari .. | ,, ,, | Shadava— ,, | Pa | Ma | ,, | ,, ,, ,, ,, ,, |
| 28 | Bhimpalasi .. | ,, ,, | Odava— ,, | Ri&Dha | ,, | ,, | 1 P.M. to 4 P.M. |
| 29 | Brindabani Saranga | ,, ,, | ,, —Odava. | Ga&Dha | Ri | Pa | ,, ,, ,, ,, ,, |
| 30 | Pilu .. | ,, ,, | Sampurna—Sampurna. | × | Ga | Ni | ,, ,, ,, ,, ,, |



| No. | Name of Raga. | Raga derived from | Raga—Jati. | Prohibited Note. | Vadi Note. | Samabadi Note. | Time of singing the Raga |
|---|---|---|---|---|---|---|---|
| 31 | Bahar .. | Kaphi—Thata. | Shadava—Shadava. | Ri&Dha | Ma | Sa | 10 P.M. to 1 A.M. |
| 32 | Miyaki Mallar .. | ,, ,, | Sampurna— ,, | Dha | Pa | ,, | ,, ,, ,, ,, ,, |
| 33 | Asabari .. | Asabari ,, | Odava—Sampurna | Ga & Ni | Dha | Ga | 10 A.M. to 1 P.M. |
| 34 | Jaunpuri .. | ,, ,, | Shadava— ,, | Ga | ,, | ,, | ,, ,, ,, ,, ,, |
| 35 | Darbari Kanara .. | ,, ,, | Sampurna—Shadava | Dha | Ri | Pa | 10 P.M. to 1 A.M. |
| 36 | Adana .. | ,, ,, | Shadava— ,, | Ga&Dha | Sa | ,, | 1 A.M. to 4 ,, |
| 37 | Bhairavi .. | Bhairavi ,, | Sampurna—Sampurna. | × | Pa | Sa | 10 A.M. to 1 P.M. |
| 38 | Malkaus .. | ,, ,, | Odava—Odava. | Ri&Pa | Ma | ,, | 1 A.M. to 4 A.M. |
| 39 | Todi .. | Todi ,, | Sampurna—Sampurna | × | Dha | Ga | 10 A.M. to 1. P.M. |
| 40 | Multani .. | ,, ,, | Odava— ,, | Ri&Dha | Pa | Sa | 1 P.M. to 4 P.M. |

## GLOSSARY

ABAROHA.—Descent.

ABHANGA.—Devotional songs of Maharashtra.

ABHOGA.—Last portion of a song specially of Dhrupads.

ALANKARA.—Different combinations of notes that beautifies a tune.

ALAP.—Analysis of a melody.

ANTARA.—The second half of a tune.

ANUVADI.—A note next in importance to the predoninant note in a melody. Assonant.

AROHA.—Ascent.

ASTHAYEE.—The main part of a tune.

BHAJANS.—Devotional songs.

DADRA.—The measurement of time fixed for singing a particular tune. Mainly used for singing light music. Consists of six units and two parts.

DEEPCHANDI.—Measurement of time containing fourteen units, four parts each of 3, 4, 3, 4 units.

DHAIBATA.—The sixth note of the octave "A."

DHAMAR.—Measurement and time consisting of four parts each of 5, 2, 3, 4 units.

DILRUBA.—A popular stringed instrument used for accompanying in vocal music, also for solo among the Maharashtras.

EKTAL.—Measurement of time containing twelve meters, six parts each of two units.

ESRAJ.—A popular and common stringed instrument of Bengal used for the accompaniment of vocal music and solo.

GANDHARA.—The third note of the octave "E."

HORI.—Songs sung in a festival in autumn known as "Holy."

JALTARANGA.—A musical instrument of ordinary China cups tuned only with water.



JATI.—Ancient and mediaeval name of a tune.

JHAPTAL.—Measurement of time consisting of ten units.

JHUMRA.—Measurement of time containing fourteen units.

KHAYAL.—A kind of song mainly classical.

KIRTAN.—Devotional songs.

KOMAL.—A flat note.

MADHAYASTHANA.—Middle voice registered.

MADHAYAMA.—The fourth note of the octave "F."

MANDRA.— The lower voice register.

NADA.—Sound.

NISHADA.—The seventh note of the octave "B."

ODAVA.—A tune that contains only five notes of the octave.

Padhati.—System.

PANCHAMA.—The fifth note of the octave "G."

PRAKITA.—Sharp notes.

PURBANGA.—The first tretachord of the octave.

PURBARAGA.—Tunes that are usually sung between midday and midnight.

RAGA.—Melody, tune, air, etc.

RISHAVA.—The second note of the octave "D."

SAMAVADI.—The predominant note in a melody. Consonance.

SAMPURANA.—A melody that contains all the seven notes of the octave.

SANCHARI.—The third part of a song specially of Dhrupads.

SANDHIPRAKASH.—Tunes that are sung in the morning and evening twilight.

SANGEET.—The three-fold art of music, vocal, instrumental and dancing.

SANKIRTAN.—Devotional songs.

SAPTAK.—An octave.

SARAGAMA.—A song in sol-fa syllables.

SHRUTI.—Microtonal intervals of sound.

SITAR.—A seven-wired stringed instrument.

SUDDHHA.—Sharp or diatonic notes.

SWARA.—Notes.

TABLA.—An Indian right hand drum.

TALA.—Measurement of time.

TAPPA.—A kind of song.

THUMRI.—A kind of song.

TIVRA.—A sharp note specially used for "F" sharp.

TRITAL.—Measurement of time containing sixteen units with four parts, each part consisting of four meters.

UPA-RAGA.—Subsidiary tunes.

UPANGA-RAGAS.—Varieties of tune.

UTTERANGA.—Higher tretachord of the octave.

UTTAR-RAGA.—Tunes that are sung between midday and midnight.

VADI.—The principal note in a melody. Sonant.

VARNA.—Different section in a tune.

VIKRITA.—Flat notes.

VIVADI.—A dissonant note.

## NOTES BY THE PUBLISHERS ON THE RAGA AND RAGINIS ILLUSTRATED IN THIS BOOK

MEGHA RAGHA (Mallara)

The interpretations vary. In this particular plate the melody is visualised as Krishna sporting with Radha, and accompanied by gopis with lutes and drum, keeping time to the music with their hands. In other versions the noble prince, Megha Malar "loves to dance in dalliance."

RAGINI KEDARA OF SRI RAGA (Kedarika ; Kedaro ; Kedari)

Kedara is the wife of Sri Raga according to Bramha (Note : wife of Dipaka, according to Hanumana). The music personifies the heroine separated from her lord, and performing austerities to attain union with him. Pictured as an ascetic (often as a male or woman in male attire) to whom princes come for spiritual instructions.

RAGINI DEVAGANDHARI OF HINDOLA RAGA (Gandhari ; Deo-Gandhar)

Separated from her lover, she performs austerities to achieve unity with her lord, like the above. She is thus a separated heroine, a virahini.

RAGINI GUNAKALI OF BHAIRAVA RAGA (Gunakari ; Gunakriya)

Forlorn for her lord is away, she picks flowers to make into a garland for her lover whom she expects to return.

RAGINI MALASRI OF BHAIRAVA RAGA

Dejected by the non-appearance of her lover, the despondent heroine is comforted by her confidante.

RAGINI PURVI OF DIPAKA RAGA (Puravi ; Puravaki)

Of a beauty without parallel, the young damsel waits anxiously for her lover, impatient at the delay. This amorous and anxious waiting for the lover is expressed by the joined hands held over the head. Her confidantes are trying to soothe her impatience and agitation.

LALITA RAGINI (Lalit ; Lalat)

Three different pictorial versions depict this ragini. In the present example the melody depicts the parting of lovers at daybreak. The heroine, still feeling amorous, shows her misery at the parting by loitering on the couch, refusing to bid good-bye.

ASVARI RAGINI (Asabari)

Probably this melody originated with snake charmers of old, a plaintive tune supposed to bring the snakes into submission. The pictorial representation is that of a damsel in the primitive dress of her tribe. The plaintive melody is full of sorrow—the grief of the young damsel waiting at the place of the tryst for her lover who has not yet come, and beguiling the weary hours by playing with the serpents who have come to offer her their consolation.

BHAIRAVI RAGINI

The melody is expressed pictorially in the form of Parvati worshipping Siva (note the lingam) on Mount Kailas. Though longing for Siva and desiring union with him, the theme is yet peaceful as she is confidant of achieving her wishes.

MADHU-MADHAVI RAGINI (Madha-Madha)

A melody for the season of spring, its advent indicated by thunder clouds and light showers. The unfolding of new life, brings the princess out into the garden



charmed by nature's awakening, but startled by a flash of lightning. An attendant is an usual element in the pictorial representation of this ragini which does not seem to be very old.

KANAHDA RAGINI (Kanado ; Kanaro : Karnata)

This melody is associated with elephant hunting and the Pictorial representation is generally of the retinue of the royal hunt congratulating the king on his success. The king (or a divine person) is shown holding a sword in one hand and in the other, the tusk of the elephant killed.

BENGALI RAGINI (Bengala ; Bangalika)

The ragini depicts a heroine separated from her lord and goes to the forest to undertake penances to bring about her union with her beloved. The tiger (sometimes a lion) is supposed to represent the atmosphere of a forest. The melody may have originated in Bengal, hence the name.

VILAWAL RAGINI (Vilavali ; Vilaval)

Anxious to meet her beloved, she finishes her toilette with care, preparatory to the meeting. She critically examines herself in the mirror held by an attendant.

RAMKALI RAGINI (Ramkiri ; Manavati ; Ramakriti)

The sentiment of the melodi is unfulfilled love-longing. It is depicted by a nayika who is much sought after by her beloved, but who offended by him, refused to speak inspite of the lover falling at her feet to pacify her anger.

SRI RAGA

Depicts a mood of happiness. Holding a flower in his hand he sits in the garden surrounded by beautiful damsels.

TODI RAGINI

Beautiful and elegant, [illegible] she walks about in the garden, her usual trysting place standing in a dancing pose and playing the vina, the music of which attracts the deer.

VARATIKA OR VARATI RAGINI

She is a hetaera, greatly experienced in love, who holds her lover in subjection by her charms and actions. The melody is to be sung after midday in autumn.

RAGINI GAUDAMALARA (Gouda-Mallar : Godmalar)

She is dressed and ready for her lover who does not come. She is made restless by the darkening sky overcast with rain clouds when her companions drop in and try to beguile her with sweet music.

RAGINI DANSARI (Dhanasi ; Dhannasika)

Deeply distressed by the absence of her lover, she tries to beguile her weary hours by drawing the portrait of her beloved.

KAKUBHA OR MALLARI RAGINI

She waits anxiously for her lover, flowers in her hands for him. The peacocks represent the woodland effect of the landscape.

VASANTA RAGINI (Vasantika)

This is a melody of spring, symbolised by the mango plant brought in by the dancers.

RAGINI PATAMANJARI

Separated from her lover and bowed down with grief and drooping with sorrow, her grief is assuaged by her companions with words of hope.